

PAT COSTA  
**As I See It**



I do not know if CBS planned it that way but in a 2½ hour period on Sunday nights that network manages to sink to one of television's lowest points and then turns right around and soars sublimely to what is TV's finest contribution to date.

It begins at 8:30 p.m. when a summer series entitled "Sonny and Cher" darkens the screen.

We turned it on and actually listened for a full hour this past week and whoever is writing Cher's mother-in-law material should know that it makes the young singer appear crude and tough. Sonny looks like yesterday's fool and today's all too suspecting victim.

"And, what," said the head of our household, "is so funny about a woman cutting her husband up in small slivers all night?"

I don't know. Ostensibly CBS does. Maybe soon they'll let the rest of us in on the joke.

Ken Berry who was guest and joined in a couple of the comedy routines suffered by association with the pair.

Trouble is there are indications that handled correctly the young husband and wife team might have held a certain charm even for us over-30 viewers.

At 9:30 we watched the second in the series of the magnificent production, "The Six Wives of Henry VIII". This second show only served to reinforce the notion that television need not take a back seat to either stage or movie theaters in great writing, great acting and general technical brilliance.

Dorothy Tutin as Anne Boleyn, second of the wives and mother of Elizabeth I, conveyed fear as it is seldom communicated as the queen awaited execution.

Happily for us BBC was more concerned with talent than great beauty in choosing its actresses. The results are very clearly in our favor.

Only jarring note was a network announcer pronouncing Boleyn as Boylan. Believe it should rhyme with Beau Lyn. Good news for those who've missed the beginning of the series. It will be shown again in January, this time on public television.

The new season is still a month away by my calendar but the promotions for the upcoming shows have already turned us sour. We've been getting them for the last six weeks at least.

# Once Over Briefly

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

**ABOMINABLE DR. PHIBES**—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 bandit lair 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.

**DARLING LILI**—Adults only—Julie Andrews is a spy against the British in World War I. Songs and comedy and fabulous wardrobe but frothy plot. Not innocent enough for kiddies.

**DAUGHTERS OF DARKNESS**—Objectionable for all—A lesbian vampiress gets attached to a young honeymoon couple. Gory, campy but pretty Belgian scenery.

**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.

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

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

**HUNTING PARTY**—Condemned—Brutal violence and sex.

**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 clichés 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. Commentary on human relationships and the bruises ("murders") which hit us everyday.

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

**\$1 MILLION DUCK**—For family—A duck who lays real gold eggs.

**McCABE AND MRS. MILLER**—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."

**MURPHY'S WAR**—For adults—Good exciting tale. Peter O'Toole is sole survivor of British merchant ship sunk by Nazi U-boat. His private vengeance on that sub and its crew is a war in itself.

**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 Neel 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 KELLERMAN**—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 phantasies 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.

**YOUNG GRADUATES**—For adults—Useless story of highinks by high school seniors; a pupil's affair with her teacher, motorcycles and violence, unnecessary skin-scenes.

## At Home With the Movies

**KID RODELO (1966)**  
Thursday, Aug. 19 (CBS)

A cliché-ridden Western about a bunch of criminals who try to make it from Yuma, Arizona, to the Mexican border with a cache of \$50,000 in gold.

Don Murray and Janet Leigh are the stars, along with Broderick Crawford and Richard Carlson, who killed himself off in the first reel to direct the rest of the film.

The national Catholic film office rated it A-2, unobjectionable for adults and adolescents.

**THE WRONG BOX (1966)**  
Friday, Aug. 20 (CBS)

A very deft, often hilarious British-made spoof (based on a story by Robert Louis Stevenson, no less) about greed. Two dotty brothers (John Mills and Ralph Richardson) are the last survivors of an oddball club whose last survivor inherits a bundle of loot.

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

**THE NIGHT OF THE IGUANA (1964)**

Generally hailed as one of the finest screen adaptations of a Tennessee Williams play, this one stars Richard Burton as a defrocked clergyman who earns a living as a tour guide in Mexico.

Still drawn between the spiro-HOME WITH THE MOVIES... it and the flesh, he seduces a young member of the tour party (Sue Lyon), and takes everyone off to a ramshackle hotel run by an old friend (Ava Gardner) in hopes of keeping the tour leader from reporting him to his boss.

An artist (Deborah Kerr) and her grandfather arrive, and the film goes on to a philosophical consideration of loneliness.

Critics generally lauded this John Huston-directed film, with praise for a literate script and

fine acting all around. NCOMP rated it A-4, unobjectionable for adults, with reservations, calling it a "complex parable about human nature" which "develops its theme of the liberating influence of love in the anguished life of man," adding:

"Although the author's cogent indictment of uncharitableness in its many forms provides a prologue for hopeful living, the viewer with religious commitment must nevertheless observe that the romantic naturalism which appears so largely to color the playwright's vision is ultimately illusory in its promises and must finally disappoint those who would hail it as the universal panacea."

**SHOOT LOUD, LOUDER... I DON'T UNDERSTAND (1967)**  
Sunday, Aug. 22 (ABC)

A very funny, poorly-received Italian comedy starring Marcello Mastroianni as a Walter Mitty type who lives between the real world and fantasy and often can't tell the difference. Raquel Welch is a love interest.

The title refers to the fact he lives with an eccentric uncle who has given up talking and communicates his thoughts by shooting off firecrackers and various other explosives, a language that Marcello understands, oddly.

NCOMP rated it A-3, unobjectionable for adults.

**EL GRECO (1967)**  
Monday, Aug. 23 (ABC)

Mel Ferrer stars as Domenico Theotocopoulos, the 16th Century painter from Crete who was nicknamed "The Greek" ("El Greco") by his fellow art students in Rome.

NCOMP rated it A-3, unobjectionable for adults, but a spokesman for NCOMP said at the time that it was "so poorly done we didn't want to give it the 'class' of an A-4 rating" (unobjectionable for adults, with reservations).

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