

At Home with the Movies

(A summary and evaluation of the coming week's network prime-time films, prepared by Catholic Press Features.)

MY BLOOD RUNS COLD (1964)

Thursday, Feb. 17 (CBS)

If a movie about a psycho killer starring Troy Donahue and Joe Heatherton is the kind of thing that you think will warm a cold winter's night, well then this is for you.

A lot of hysterical screaming and that sort of thing. The Catholic film office rated it A-2, unobjectionable for adults and adolescents.

TIGHTROPE

Friday, Feb. 18 (CBS)

A made-for-TV movie of the suspense variety. There are no Catholic film office ratings for made-for-TV films.

NOTORIOUS (1946)

Saturday, Feb. 19 (ABC)

This was one of Alfred Hitch-

cock's gems, starring Cary Grant as a U.S. government agent and Ingrid Bergman as a "notorious" playgirl who is suspected of being a spy but who is all right, it turns out.

Grant enlists her aid in cracking a plot masterminded by Claude Rains to produce an atomic bomb for no good purpose, of course. And, of course, Grant and Bergman fall in love along the way toward a typical thriller Hitchcock ending.

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

THE 25th HOUR (1967)

Saturday, Feb. 19 (NBC)

A rather weird and confusing melodrama about a Rumanian peasant (Anthony Quinn) victimized by his fellow Rumanians, Russians, Germans and Americans after World War II, and during it.

The movie never makes up its mind whether it is a farce or a tragedy. Virna Lisi's acting

doesn't help much, and the sumptuous scenery makes the film look as if it were trying to be an operetta.

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

NICK CARTER

Sunday, Feb. 20 (ABC)

This is a made-for-TV film based on the famous detective character, played here by Robert Conrad. The film, which would probably develop into a TV series if successful in the ratings, co-stars Shelley Winters. There are no Catholic film office ratings for made-for-TV movies.

BEN-HUR (1959) (Part 2)

Sunday, Feb. 20 (CBS)

The conclusion of the film classic starring Charlton Heston began last Sunday. Tonight's half should feature the chariot race sequence, one of the finest ever filmed. This is also the half that contains most of the "Tale of the Christ" spiritual substance.

The Catholic film office rated it A-1, unobjectionable for all, and recommended it as fine family viewing.

PROBE

Monday, Feb. 21 (NBC)

A made-for-TV film starring Hugh O'Brian as a space-age private eye, equipped with all manner of electronic gadgets. Elke Sommer co-stars. There are no Catholic film office ratings for made-for-TV films.

Latin Mass Scheduled

A Latin high Mass will mark the first Sunday of Lent at the Cenacle Chapel, East Ave. and Oxford St., Sunday, Feb. 20 at 4 p.m.

The Gregorian Chant Choir of the Eastman School of Music, under the direction of Dr. Erich Schwandt, will sing traditional plainchant.

Deacon, Subdeacon, and Acolytes from St. Bernard's Seminary will assist the celebrant, Fr. Paul McCabe, Newman chaplain for the Eastman School.

The Mass is sponsored by the Eastman School-Newman Club, and is open to the public.

PAT COSTA

As I See It



While reading a story about "Ironside" recently I was somewhat surprised to discover that the show was in its fifth year.

Somewhere in the back of my mind I've been aware that this current Raymond Burr vehicle had been around for a few years but, had anyone asked me, I'd have put its length at two or three years.

I suppose that says something about the show. Neither startling nor controversial, it grinds out its plot each week, comfortably enmeshing the viewer in an intrigue guaranteed to neither upset or offer any surprises.

I have watched at least three "Ironside" shows in recent months, thinking I was giving it my full attention. And yet each story is somewhat sketchy as I try to recall it, proof that my mind must have wandered now and then.

"Ironside," a story about a paralyzed police chief, need not depend on such ingredients as plot, dialogue, character development. For it has something more important in the scheme of things as outlined by television ratings experts.

It has what is probably the strongest father figure in television outside of Marcus Welby, M.D.

Star Raymond Burr, whose "Perry Mason" series is still in reruns, may be sitting in a wheel chair throughout but there isn't a doubt in anyone's mind that he can handle any problem, police or otherwise, that comes his way. So strong is Burr's personal magnetism that the youngsters who work with him on his special squad might as well be nameless. Indeed when gorgeous Barbara Anderson left last year and was replaced by Elizabeth Baur there was hardly a shift in the gears. Don Galloway as Ed and Don Mitchell as Mark round out the cast, frequently seen speeding about in an elevator equipped Volkswagen bus to accommodate their boss.

Raymond Burr is frequently cited for his acting in this series, no less a personage than the TV critic of the "New York Times" lavishing praise on the acting job he does "week in and week out."

In a recent show in which Burr played two roles, both chief and crusty old artist, not even elaborate makeup seemed to help in the second role. We are too much accustomed to Burr's voice, his mannerisms and, for those who still watch him as "Perry Mason", his walk.

This is not to say "Ironside" is not a worthwhile hour. It is, particularly if you view it as spending 60 minutes or so with a favorite uncle.

Tudor buffs can continue their study into the Elizabethan period. The first of 6 shows began Sunday at 9. Each show is repeated the following Saturday at 10 p.m. The series "Elizabeth R" is part of Masterpiece Theater on Channel 21.

American Wilderness

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Fiddler on the Roof Plays Ecumenical Song

CATHOLIC PRESS FEATURES

New York — If there was any lingering doubt that you have to be Jewish to enjoy the film version of Fiddler on the Roof, the national Catholic film office and a number of Catholic critics have been quick to declare the film an ecumenical bonanza.

The film, based on the Broadway musical that has been running for over seven years, was described by John Fitzgerald, critic for The Catholic News of the New York Archdiocese, as not only "educational and inspirational, I might also throw in a strange word in relation to a musical: ecumenical."

Explaining, Fitzgerald said: "The film is not a wide-screen editorial against anti-Semitism but a story of what hate and bigotry can do to any people any place and any time."

He was referring to the main story-line of Fiddler on the Roof, based on the stories of Sholom Aleichem, about a poor Russian peasant in the Ukraine on the eve of the Russian revolution, the end of his way of life and his fight to hold on to tradition.

Shortly after the musical opened, the musical was honored by the National Catholic Theatre Conference, especially

for the show's message about the importance of tradition, without which, as Tevye the peasant claims, life would be "as shaky as a fiddler on the roof."

Following the lead of the Catholic theater conference, the national Catholic film office has called Fiddler on the Roof "a film to be recommended to all audiences."

The film office, noting that the film version is "more unabashedly Jewish than is the stage version," found that nevertheless "the very richness of the film's texture that captures so beautifully a whole range of Jewish culture only serves to enhance the film's charm and appeal."

The film office added that the film's "real universality springs from its boundless faith in the providence of God and the resounding hymn it sings to hope and life and the spirit of man."

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