



Marlon Brando, as the Godfather, appears to be listening to a confession in the recent movie.

## Calls 'Godfather' A Bloody 'Faust'

San Francisco — (CPF) — A staff writer for a Catholic newspaper believes that most critics — and, consequently, audiences — fail to get the main point to the movie, *The Godfather*: that its theme is a religious one and is in fact a re-working of the Faust story about selling one's soul to Satan.

"The main point would take a theologian to spell out, because underneath the gore and violence of this tale of a Mafia 'family' is a profoundly religious theme," commented Palma Trentacoste in *The Monitor*, newspaper of the Archdiocese of San Francisco and the dioceses of Stockton and Santa Rosa.

"The Godfather is a contemporary Faust who sells his soul to play God," Trentacoste said, explaining:

"The Mario Puzo-Francis Ford Coppola script uses every means to make this point, from the first shot of Godfather Marlon Brandon, the false priest, sitting in darkness hearing the confession of a distraught father. He offers a murderer's hand for the kiss of the faithful. He makes all things new in blood. He gathers all to his bountiful table.

Referring to the treacherous

murders that mark most of the remaining film and the next nine years of Michael's life, Trentacoste suggests that "these are little murders. Michael commits the big murder. He murders his soul."

"Puzo-Coppola depart from the book to set up this sacrilegious murder in unmistakable terms," Trentacoste explains.

"Michael acts as godfather at the baptism of his nephew, Michael, whose father he will soon kill. It is a pre-Vatican II baptism in Latin, in a baroque Long Island church, with three priests officiating. There is the profession of faith in English. There are the promises by Michael for Michael. Then the big murder.

"The camera stabs out into the dark corners of the Corleone kingdom where family members are carrying out a major gang war. Michael's victims fall, while Michael promises to renounce Satan and all his works and all his pomps."

It is at this moment that Michael Corleone becomes "not the next Godfather but the actual Father of Lies, the God-Poser, the Godfather. That's what The Godfather is about," the Monitor writer concluded.

PAT COSTA  
**As I See It**



With the advent of Archie Bunker, television has demonstrated that it gets bolder and bolder as time goes by. However, the industry still has its limits.

Here are some shows you're not likely to see next year:

1. Black boy and white girl meet at a peace demonstration, fall in love, marry and settle down in suburbia to bring up conservatives.

2. A woman libber and her sympathetic husband change roles. She goes to the office every day and he stays home to wash diapers, chauffeur the kids and figure how to disguise the hamburger so she won't complain about the same old thing for supper.

3. A front-running presidential candidate is shot down in the primaries and goes on to become a golf pro at a Washington golf club.

4. The day-to-day existence of a happy, typical middle class family where Mom is a nag, Dad is a lunchtime alcoholic who cheats on his income tax, son is a school dropout and daughter steals amphetamines from her fat gym teacher's medicine cabinet.

## At Home with the Movies

Thursday, May 11 (CBS)  
**ARRIVEDERCI, BABY (1966)**

Tony Curtis stars in a sleazy comedy about a fortune hunter who travels around Europe marrying one beautiful woman after another, neatly doing away with each wife before going on to the next. The film was formerly titled, incidentally, *You just Kill Me*.

There are some roguish laughs if you can keep some moral distance. The Catholic film office slapped this one with a B rating, morally objectionable in part, because "this 'boudoir farce' relies almost entirely upon suggestiveness in costuming, dialogue and situations."

Friday, May 12 (NBC)  
**STORY OF A WOMAN (1970)**

Extra-marital love is the topic of this film starring Robert Stack as a U.S. diplomat and Bibi Andersson as a Swedish pianist who marries him. When he is transferred to Rome, she meets a past lover (James Farentino) and is immediately torn between her passion for the Italian and her new obligations as a wife and mother. She goes off with Farentino for an affair.

Originally rated "Restricted" by the motion picture industry (for scenes that will likely be cut for TV), it was classified B, objectionable in part for all, by the Catholic film office, which commented:

"If it were not for the lush sound track, this film would be such an oppressive bore that the audience would leave before the end of the screen credits. Convincing drama for those who accept for real the shallow portraits of 'true romance' magazines."

Saturday, May 13 (NBC)  
**GIGI (1958)**

A delightfully entertaining musical starring Leslie Caron as a turn-of-the-century Parisian beauty who is carefully trained in the "art" of romance.

Among those ready to lend advice are her Grandmama (Hermione Gingold), her uncle (the late Maurice Chevalier) and, last but not least, the young man who is at first disinterested in love but who quickly changes his mind (Louis Jordan).

The plot is one that Women's Lib has learned to hate, but the songs by Lerner and Loewe ("Thank Heaven for Little Girls," "The Night They Invented Champagne," "I Remember It Well," "Say a Prayer for Me Tonight" and the title tune) are beautiful.

**PILGRIMAGE SET**

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The Catholic film office rated this A-3, for adults.

Sunday, May 14 (ABC)  
**SPARTACUS (1960)**

Kirk Douglas plays a Roman slave who leads a valiant but unsuccessful revolt against the emperor's legions in the century before Christ — a revolt that has historical truth.

The rebellion proves unsuccessful — Spartacus and other followers who survive the battle are crucified along the Appian Way — but the foundations for future freedom are there: notably through Spartacus' common-law wife, (Jean Simmons) who bears his child in freedom.

This is a rather violent film (both in battle sequences and portions dealing with the training of gladiators), but devoid of Roman-epic clichés and featuring some fine acting, particularly by Peter Ustinov (who won an Oscar here for best supporting actor), Laurence Olivier, Charles Laughton and Tony Curtis.

The Catholic film office rated it A-3, unobjectionable for adults.

Monday, May 15 (ABC)  
**FANTASTIC VOYAGE (1966)**

A team of medical scientists (including Stephen Boyd, Raquel Welch and Arthur Kennedy) are miniaturized, enter the body of a

famed scientist and clear a blood clot.

As sticky as the plot sounds, this film is outstanding in the special effects department. As the Catholic film office observed in rating it A-1, unobjectionable for all.

"If the audience feels anything besides absorption in a good yarn, it will be a sense of wonder and awe at the mystery of life emphasized by the doctor's repeated affirmation of religious belief."

Monday, May 15 (NBC)  
**SEVEN FACES OF DR. LAO (1963)**

Tony Randall gives a delightful performance in this combination science fiction-fairyland adventure that should especially delight children.

The Catholic film office rated it A-1, unobjectionable for all.

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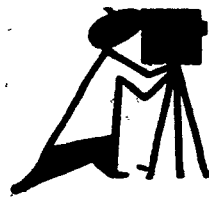


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