

PAT COSTA
As I
See It



Who are you? Or more pertinently, as a recent ABC-TV special do you think you are?"

With ABC News anchorman Harry Reasoner narrating, "The Masks We Wear", the half-hour report attempted to show us that all of us change and adapt according to various situations and play a variety of roles every day of our lives.

And, according to producer Jules Power, that's normal.

Said Power: "It's a normal, rational person who plays many parts. He's simply using different aspects of his own personality."

One important way we convey who we are, said Reasoner, is by our clothing.

"Sometimes a suit or a demeanor tells more about us than we want it to." Clothing can help express behavior or govern it, most particularly when the garb is a uniform. A clown outfit will free some people's actions. A soldier's uniform may allow him to attack and kill, something he would not do without it.

Reasoner noted that at times we categorize people by appearances and make serious mistakes. For example, to some, such as ghetto dwellers, a police

uniform is an inhibitor. Instead of seeing the man inside as an individual or a source of help, something fearful is seen.

The same is true of others viewing hippies. Let us see a young person with strange clothes and long hair and we are likely to look no further before we turn away.

The film-essay quoted various experts on how we communicate and the roles we play, including Shakespeare with "All the world's a stage . . ."

Some other quotes:

• "Only 7 per cent of what we communicate is done with words."

• "Every presentation of ourself to someone else is a performance."

All in all it was a fascinating 30 minutes but the report was uneven and certainly incomplete. While the title suggested a more comprehensive essay on "masks", the producer limited himself almost exclusively to clothes. Even then he left certain areas untouched. One example: psychiatrists tell us you can help judge a person's emotional well being by how he dresses as well as what he wears.

A followup on this one would be worth the time.

Father Carey Dies, Founded Blackfriars

New York (RNS) — A Mass of the Resurrection was offered at St. Vincent Ferrer's church here for Father Thomas F. Carey, director of the Blackfriars Guild and a leader of the Catholic theater movement who died at 68 on May 8.

He had been director of the guild from 1941 until it closed this Spring. It was the oldest Catholic experimental theater in the country; founded in 1940, it was also one of the earliest of what later became known as "Off Broadway" theaters.

Although it produced other

works, the Blackfriars Theater concentrated on productions of original plays of Catholic content, producing 75 of them during its history. Geraldine Page and Anthony Franciosa were among well-known actors who appeared in Blackfriars productions.

Father Carey helped establish the Blackfriars Guild in Washington, D.C., in 1931 and was founder of the Blackfriars Institute of Dramatic Arts in 1937, now the department of speech and drama at the Catholic University of America.

Once Over Briefly

These are ratings from the Catholic film office on the audience suitability of current movies.

A CLOCKWORK ORANGE — Condemned — An almost metaphysical study of lust and death. Stanley Kubrick's reading of the Anthony Burgess novel of the same title.

ALWAYS VANILLA — Unrated — It's been called a "hip" version of Love Story with an even dumber punchline.

BEDKNOBS AND BROOMSTICKS — Everyone — A Disney fantasy on the real way to win a war.

CABARET — Adults — Sally Bowles is back again. Critics say it's Liza Minnelli's greatest triumph.

CONCERT FOR BANGLADESH — Everyone — They're all there building the family of man.

COOL BREEZE — Condemned — A disgusting cash-in on the enormous popularity of "Shakti."

DIRTY HARRY — Condemned — A violent, "tough-cop" rare. The film promotes an unusually foul image of police.

FIDDLER ON THE ROOF — Everyone — Exuberant musical of life in Tzarist Russia.

I WANT WHAT I WANT — Adults — A gritty topic — transvestitism — done so poorly it's nearly laughable.

JOURNEY THROUGH ROSEBUD — Not rated — Rochester's Robert Forster pretends he's an Indian in what is supposed to be significant social drama.

RELATIVES — Adults, with reservations — A film locally acclaimed story of a detective and a call-girl.

MARY, QUEEN OF SCOTS — Adults and adolescents — Gorgeous costume drama of the conflict between Mary and Elizabeth I.

MODERN TIMES — Unrated — Chaplin is Chaplin.

NICHOLAS AND ALEXANDRA — Adults and adolescents — Costume drama of the royal pair.

SUMMER OF '42 — Adults, with reservations — An American initiation rite.

THE BOY FRIEND — Everyone — Twigg romps through the gilt and glitter of the thirties.

THE FRENCH CONNECTION — Adults — An inhuman cat and mouse game. The film office called it "one of the most harshly realistic detective movies in recent years."

THE GARDEN OF THE FINZI-CONTINIS — Adults — Masterpiece of film about the Italian Jew under fascism.

THE GODFATHER — Adults — A splendid version of Mario Puzo's novel of the same title.

THE HOT ROCK — Adults and adolescents — Delightful madcap about a bunch of bungler purglers.

THE LAST PICTURE SHOW — Condemned — Peter Bogdanovich's highly praised film of life in a small town.

THE TEN COMMANDMENTS — Everyone — The DeMille epic with the parting of the Red Sea in it.

WHAT'S UP DOC? — Unrated — A comedy about some mixed-up flight bags.

ZPG — Adults — Horrific sci-fi thriller that has Dr. Erlich's group mad as hops.

At Home with the Movies

DUFFY (1968)
Thursday, May 18 (CBS)

A big-caper crime film, this stars coolish James Coburn as an artist living in Tangier who is hired to help two half-brothers pull off a modern piracy — by heisting a million pounds from their tycoon father's luxury liner.

James Fox and Susannah York and James Mason co-star. A key part of the plot is a seductive chick who flits from bed to bed to assist the conspirators.

Consequently, the Catholic film office gave it a B, objectionable in part for all, because of the film's "low moral tone."

LOCK, STOCK AND BARREL
Friday, May 19 (NBC)

A made-for-TV movie about a young couple in the old West who elope and are pursued by her old man and have their hands full eluding him, plus a con artist (Burgess Meredith), a purported murderer and some rough cavalry soldiers. There are no Catholic film office ratings for made-for-TV films.

ONE MORE TRAIN TO ROB (1970)

Saturday, May 20 (NBC)

This features George Peppard in a rather complicated plot for a Western shoot-em-up. In this, a train-robber has seemingly gone "straight" but can't resist just one more heist.

What he doesn't figure on is the return of an old crime partner (Peppard) whom he had earlier double-crossed. A lot of killing.

The Catholic film office rated A3, unobjectionable for adults.

THE WORLD OF SUZIE WONG (1960)
Sunday, May 21 (ABC)

This is another "good prostitute" movie, with Nancy Kwan as a Chinese girl forced by poverty to sell herself, until William Holden comes along and, at film's end, takes her away from all that to become his wife.

The film was criticized for its glossed-over phoniness: presenting the prostitute as an otherwise extremely virtuous girl, with her place of business looking like nothing more than a happy sorority house.

Even the one "problem" she has — an illegitimate child — is conveniently taken care of when the child is killed in a flood. The film's plus: beautiful Hong Kong scenery.

The Catholic film office rated it B, objectionable in part for all, because "the atmosphere of a brothel . . . is morally unacceptable for a mass medium of entertainment," but that was a dozen years ago. It would probably be rated A-3, unobjectionable for adults, today.

GENTLE GIANT (1967)
Sunday, May 21 (ABC)

If this looks a little familiar to you — the story of a playful grizzly bear who is "adopted" by a

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boy—it's because the same story was strung out on TV by Ivan Tors and called Gentle Ben. Dennis Weaver and Clint Walker star.

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

IMPATIENT HEART
Monday, May 22 (NBC)

This is another made-for-TV

film, about a social worker who gets so emotionally involved with her "cases" that it causes considerable red tape to become tangled.

Also, it doesn't help that she takes the same sort of "case study" approach to life and applies it to her own love life, causing her suitor no end of trouble. The star is Carrie Snodgrass.

There are no Catholic film office ratings for such films.

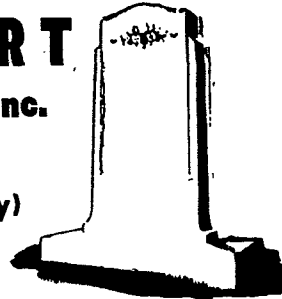
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