

**PAT COSTA**  
**As I See It**



Summer appears and television which once was content to let reruns dominate the airwaves during vacation-time now comes on strong.

The reruns are still available but more has been added. There are replacement variety shows such as "The Melba Moore-Clifton Davis Show" and Glen Campbell's substitute "The Jerry Reed Show." And there are new situation comedies including ABC's "The Super" and "The Corner Bar" whose creators hope will come back strong in January when all those September biggies flop.

And then there are the documentaries. On a recent summer Sunday night CBS played the heavy with two 1-hour specials back to back.

For those willing to defect for one night from the pleasures of Walt Disney and the FBI, the two-hour stint was a rewarding if sometimes uneven viewing experience.

The first, "The Mexican Connection", was the work of producer and writer Jay McMullen who spent eight months in Mexico on the film. McMullen attempted to show why the billion-dollar traffic in drugs flourishes despite government opposition.

With the aid of his cameraman, the writer-producer recorded several drug-smuggling transactions, a problem enhanced by the fact that there 1,900 miles of border separating Mexico and the United States.

Among those interviewed was a 25-year-old man, Bill Estes, now in jail but a former accountant and law student. He noted that many young, educated people retire after making a half-million-dollars in the mari-

juana market, a situation made possible by cooperative Mexican officials and a huge U.S. market.

McMullen concluded that U.S. safeguards, particularly air radar systems, are inadequate to cope with the problem.

The second documentary, "An Essay on the Mafia," featured authors Luigi Barzini and Nicolas Pileggi handling the narrative under the direction of writer-producer Perry Wolff.

Wolff would have us believe that the Mafia, which represents 5,000 out of 25 million Italian-Americans, is dying out. The contention is not universally supported by other students of the Mafia.

Wolff, who showed footage of Italian-American Unity Day rallies in New York City and stopped the cameras to show us known criminals, believes that this public surfacing by Joe and Anthony Colombo, was in effect the last gasps of a highly secretive organization. The public demonstration was not to be countenanced by other Mafia members and, intimidated the essay, was the reason Colombo was shot and some 15 other Mafia members were later executed.

Wolff, in a confusing move, also devoted time to an Italian-American community in the Ozarks where crime is nil and square dancing big, and to Mayor Joseph Alioto of San Francisco who not too long ago won a law suit against Look magazine which tried to link him and the Mafia.

Somehow these varied elements did not all fit together in the same essay.

# At Home With the Movies

**NIGHT MUST FALL (1964)**  
Thursday, July 6 (CBS)

Albert Finney stars in a remake (Robert Montgomery did it in 1936) about a psychopathic killer who charms his way into the home of a woman invalid and cons a servant and a well-to-do young girl before murdering the woman.

The national Catholic film office rated it B, objectionable in part for all, because "this film unnecessarily concentrates on the erotic details of sadism."

**THE DEADLY AFFAIR (1967)**  
Saturday, July 8 (ABC)

A rather drab espionage adventure film, starring James Mason as a British detective assigned to find the murderer of a key government functionary.

The acting is fine, though, by Mason, Simone Signoret, Maximilian Schell and Harry Andrews.

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

**FIVE MILLION YEARS TO EARTH (1967)**  
Sunday, July 9 (CBS)

Another of those horror science fiction flicks, about the discovery of a strange space vehicle beneath the surface of the earth. Demons, monsters, screaming women, the whole thing. James Donald and Barbara Shelly costar.

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

**MATCHLESS (1967)**  
Friday, July 7 (NBC)

Another spy spoof, this features Patrick O'Neal as a journalist who unwittingly gets involved in an international race for a deadly chemical substance.

He is aided, in tight spots, by a magical ring (given to him by an Oriental while they're cellmates in Red China) that enables him to become invisible for short periods of time.

Princess Ira Furstenberg plays (her voice dubbed) a U.S. intelligence agent who is his love interest. Most critics gave this film a thumbs-down, but some thought the spoof was cute.

The Catholic film office gave it a B, objectionable in part for all, because of "blatant suggestiveness in costuming and situations."

**TOPAZ (1970)**  
Friday, July 7 (NBC)

A foreign-intrigue adventure drama, this one uses the Cuban missile crisis as its launching pad, with John Forsyth the only name in a cast that hops from country to country in this political cloak-and-dagger film.

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

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**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.

**CABARET**—Adults—Christopher Isherwood's Berlin. Critics say it's Liza Minnelli's greatest triumph.

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

**GUMSHOE**—Adults—Albert Finney as an investigator.

**LEBOUCHER**—Not Rated—Claude Chabrol's highly praised film of a butcher in a small French town, and what happens to his friends.

**PLAY IT AGAIN, SAM**—Adults—Woody Allen's zany depiction of neurotic romantic love.

**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 madcapery about a bunch of bungler burglars.

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

**THE LEGEND OF NIGGER CHARLEY**—Adults with Reservations—Another in the emerging "blackploitation" line of movies. Offensive material for its target market.

**THE POSSESSION OF JOEL DELANY**—Adults with Reservations—Cashing in on the current interest in things arcane and fabled.

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