

At Home With the Movies

THE AFRICAN QUEEN (1951)
Thursday, Dec. 7 (CBS)

Possibly one of the best films ever made. It is certainly one of the most striking in its tale of African adventure around the time of early World War I.

John Huston directs the high adventure which finds Katherine Hepburn as a prim missionary who enlists the aid of rough riverboatman Humphrey Bogart to help her flee the Germans. They share a harrowing voyage down a wild Congo river, and gradually develop a relationship that changes both their lives — for the better. (A-II)

LOVE IS A BALL (1963)
Saturday, Dec. 9 (NBC)

Frothy romantic comedy is set on the glittering French Riviera and stars Glenn Ford, Hope

Lange, and Charles Boyer. The plot, a necessary evil in this sort of production, involves Boyer's attempts at matchmaking, which get all crossed up — particularly where Ford and Ms. Lange are concerned. Well, at least nobody breaks into a song. (A-III)

THE WORLD OF SUZIE WONG (1960)
Sunday, Dec. 10 (ABC)

It's an old story in a new setting. This "romantic melodrama" created a stir when it was first released in theaters, because it dealt with a Eurasian girl who made her living in a brothel.

Nancy Kwan plays the girl, and William Holden is cast as the American architect "on leave" in Hong Kong in order to test his talents as an artist. He uses Suzie as his model, becomes romantically inclined in

an on-off manner, and finally makes a firm commitment to her, and she to him. (A-III)

A SHOT IN THE DARK (1964)
Monday, Dec. 11 (NBC)

Frequently hilarious, occasionally tasteless and mildly offensive farce starring Peter Sellers as a super-incompetent French police inspector trying to solve a murder and not only making a mess of things, but managing to increase the number of victims as well.

Be warned that this admittedly very funny film is at times offensive and a matter of adult taste. (B)

Last Sunday Marked

22 Years of CYO Hoop

Sunday, Nov. 26 marks the opening of the 22nd season of CYO Basketball throughout the Diocese.

Each week more than 3,200 boys, ages 12-18, from more than 200 Parish Teams compete in various divisions in Rochester, Corning, Elmira, Auburn, Geneva, Seneca Falls and Ithaca. In addition to the boys more than 1,800 Cheerleaders also participate by rooting their teams to victory.

After 12 weeks of competition the best teams compete in the

annual Diocesan Bishops' Tournament to determine the Elementary and High School Champions. Divisions of this tournament are played in Elmira, Auburn and Rochester on March 10 and 11.

The highlight of the cheerleading season is the Diocesan Cheerleading Tournament held in Rochester on Saturday, March 17.

The CYO Basketball and Cheerleading Program is the largest in Western New York State.

Reviewing New Movies:

SOUNDER

By JOHN E. FITZGERALD

Please don't think that Sounder is just another boy-and-his-dog film: the type of thing the Disney people did so well, and then so often. Curiously, Sounder is the only film I've ever seen in which the title character — a coon hound — could be totally eliminated without affecting the film one whit. In fact, he almost is. However, the dog isn't that appealing to the audience or important to the story.

Nor is the film the same type of boy-and-his-pet movie that Sounder's producer Robert B. Radnitz has done so well and often.

More important, please don't think that Sounder is a "black film," one of those current movies which, by drilling their shafts into the aggressions, frustrations and fantasies of the newly-discovered black audience, have brought forth gushers of black gold.

Sure it's about a sharecropper family that happens to be black. (And during the Depression in rural Louisiana, that wasn't an asset.) And sure, its outlook is through black eyes. But it's not a black film in the sense of our current cycle of films of the brothers, by the brothers and for the brothers. And that says a lot about it — and for it — as I'll try to explain. Black-oriented films have been turned out on an average of one every two weeks for the past couple of years. And melodramas such as Shaft, Superfly and Slaughter have done amazingly well with this new-found audience. So well are such black-machismo films doing that sequels, and even series, are being planned. Also, Blackula did so well for its studio that there are plans for Black Caesar, a gangster story a la the Edward G. Robinson classic.

Where originally the movies patronized blacks, depicting them as superstitious, shuffling, eyeball-rolling (but with good teeth and tapping toes), in the past decade they've sentimentalized blacks, with such good actors as Sidney Poitier and Harry Belafonte forced to represent the ideal members of their group in the midst of a white-dominated society. This was an unreal portrait for noble reasons: for the sake of the image and the cause. Nowadays the black hero is still unreal, but for monetary rather than idealistic reasons.

With Sounder we have a story of people who are persons; fully persons, uniquely black. And that's why it's a human rather than a black film. Or a children's film. The difference is that it's about real people. The man is not a superman and superstud, not a cool cat reveling in the sex and violence of the James Bond format these black films copy (but without its tongue-in-cheek touch). The woman isn't a mere chocolate bunny who'd look more at home on a centerfold than on the screen.

Sounder's people are real, complex humans, trying to "beat the life they got laid out for, you in this place." Director Martin Ritt never lets matters slip from human depth and warmth into easy sticky sentimentality. The script by playwright Lonne Elder III is based on William H. Armstrong's novel. And there's no problem of "identification" for a white audience; for if we — black or white — can only identify with "our own" then something's wrong. Especially if we profess to believe all men in the human community are truly "brothers because we share the same Father."

Education is the weapon the older son, Kevin Hooks, uses to beat the economic, social and legal barriers that face him. Through the determination of his mother, unforgettably played by Cicely Tyson, who works the white owner's cane crop with her children while the strong but frustrated father, Paul Winfield, is on a prison farm for stealing food to feed them, and the encouraging efforts of a teacher, Janet MacLachlin, who couples book learnin' with the skill to awaken him to his personal potential and dignity, the boy becomes a man. It's an almost radiant motion picture for all the family.

Lima Church Welcomes Bible Choir

Lima — Directed by Stewart Dahl, the Elim Bible Institute choir made St. Rose's first ecumenical service a memorable occasion last Sunday.

At the 10 a.m. Mass Sunday, their group accompanied by six guitars and drums sang the Alleluia before the Gospel, I Want to Pass It On at the Offertory, and an original arrangement of Psalm 19 for the Communion hymn.

Besides singing, the Ordinary of the Mass, the St. Rose choir led by Mrs. Jean LaBore sang The King of Glory for the Entrance Hymn. Both choirs joined in a stirring rendition of The Battle Hymn of the Republic as the recessional.

The Mass was celebrated by Father William Flynn. Man's dependence on God embracing man's dependence on faith and God's abounding love was discussed in the homily by Mr. William Laird, a deacon at St. Bernard's Seminary.

DEADLINE

The Courier-Journal welcomes news of your club or organization. A deadline of Thursday noon preceding publication, must be observed.

Now! The Christmas Club Gift Stretcher



5% interest on Christmas Club deposits at Community.

That's right! At Community Savings Bank we pay 5% interest on all Christmas Club deposits. It's a great way to make your shopping dollars go further. Here's how it works. When you join, you receive a coupon book containing 50 coupons, and each week during the year you deposit the amount shown on

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