



AS I SEE IT

Pat Costa

I started to reread "Tom Sawyer" the day after watching the recent TV adaptation of Mark Twain's classic.

I had remembered Tom as being a great deal more harum scarum, Aunt Polly a regular vinegar jug and Injun Joe as being one of the scariest villains in all literature.

The scrubbed and polished version that we were treated to on the screen seemed to eradicate the very life juices selves that gave the main characters their unforgettable selves.

Jane Wyatt's Aunt Polly was positively benevolent and Vic Morrow seemed to have gone through the Disney machine which renders all meanies impotent.

Still his Injun Joe seemed to have satisfied our five-year-old who positioned himself at his aunt's feet within touching distance after Tom and Becky's first encounter with the murderous Joe in the cave.

Last year the Tony Awards eclipsed all other such industry presentation ceremonies with a program that dazzled the eye and warmed the spirit. Scenes from musicals as far back as 30 years ago with some Broadway stars re-creating the roles they had originated (Celeste Holm as Ado Annie and Yul Brynner as the King of Siam) brought lavish praise to the innovators.

This year they tried again for something different with a great deal less success.

A trip around the world to such places as Tokyo, Paris, Zagreb, Milan and Wichita Falls, Texas to show us what interpretations of Broadway musicals look like in other places than New York City was only mildly diverting. A look at some Broadway efforts that have been turned into great film shows had me yearning for the rerelease of such greats as "My

Fair Lady." "Sound of Music" should be around soon.

I have never seen the end of a soap opera; indeed, I thought they went on forever. Instead, last week I read that CBS abandoned two of them one of them being "Love is a Many Splendored Thing."

"Love" was not one of my regulars and I only saw it probably about 10 times but I still find it disconcerting to realize it was taken off without my knowing what happened to the characters. So if anybody can help me out with a succinct little synopsis I'll be most appreciative.

Incidentally, when I turned to soap operas about three years ago upon the arrival of our child, having shunned them for years as being beneath me, I was in for a surprise.

Instead of smirking at my tastes both my husband and the two older children seemed relieved. Mama was finally settling in and acting like a homemaker should instead of champing at the bit. Now my husband obviously feels I should extend the same courtesy to him and his weekend sports marathon. I guess that's fair enough.

Channel 21 asks that we write in to tell them what we think of the film festival funded by Marine Midland and seen at 10:30 p.m. Tuesday nights. Dear Channel 21; It's the only show that can keep me up past 11. Couldn't you expand it to about three nights a week — for starters? Please, please rerun "The Trap" with Rita Tushingham and Oliver Reed. Our TV went on the blink the night you showed it and all that gorgeous British Columbian scenery came out like a Seurat painting.

A DEVOTED FAN

John Wayne: Sugar-Coated Civics

By JOHN E. FITZGERALD

What would you say are the chances for an Iowa-born actor named Marion Michael Morrison to become a recording star at 65 with an album of philosophy? "That'll be the day," you might say, as he (John Wayne) did over and over in 1965's "The Searchers."

But let me rephrase the question. Do you think an album of patriotic verse, backgrounded by orchestra and chorus and narrated by John Wayne himself would sell? You're right. It's called "America, Why I Love Her" (RCA) and it's a runaway hit.

It's a rousing and reassuring (perhaps a bit too much so) blend

of nobility, nostalgia and naivete; stirring at times, simplistic at other times; an album that deserves a hearing as well as a discussion, for it says much about us and our country. And leaves much unsaid also.

It's produced by Billy Liebert, who did a lot of adapting, arranging and conducting, working with wordsmiths John Mitchum and Howard Barnes. One can't help be moved by such "naturals" as the Pledge of Allegiance and Taps. Or by "The Hyphen" and its plea for Americans to stand together. One may get a little dubious about the simplistic of unthinking, unquestioning loyalty when it comes to military matters and our participation in wars which all seem to be alike in their noble purposes — "the good guys versus the bad guys" as the western myth puts.

For Wayne has an image; he is a myth talking about a mythical America, about the image we'd like to have rather than the one we too often earned. And the album can't help emphasizing where we were much less where we should be. We need to be reminded of our principles, but it's easy to believe we've practiced them as well.

When in "The People," he mentions, among other "winners," various successful blacks, one realizes that they're all from the world of show business and sports, two areas where minorities

At Home With the Movies

DON'T MAKE WAVES [1967]
Thursday, April 5 [CBS]

Doesn't make any waves in terms of its comedy, although its level of humor and taste are another matter. Tony Curtis stars in this muscle-beach genre flick geared for the easy-living teenage set, revolving about the undernourished Curtis' attempts to woo shapely Sharon Tate away from her Sunshine Superman boyfriends. The film's light-headed attitudes toward teen-age sex is somewhat tainted, especially for impressionable viewers. [B]

THE SOUTHERN STAR [1969]
Friday, April 6 [CBS]

Fortune-hunter George Segal and girl friend Ursula Andress trek across Africa's wild animal-infested jungles in pursuit of Segal's side-kick (Johnny Sekka) who has stolen Ursula's father's prize diamond.

Daddy's security guard captain chases the chasers because he wants both the girl and the stone, and the whole passel runs into effeminate outlaw Orson Welles (?) at the trading station.

A lot of cliched action done in tongue-between-teeth fashion and some competent color photography by Raoul Coutard can't justify the graphic violence, not to mention the uncertain performances of the principals. Sidney Hayers directs from an adaptation of a Jules Verne novel. [B]

MAYERLING [1968]
Saturday, April 7 [NBC]

Mushy, overlong, lavishly costumed "women's film" starring Catherine Deneuve and Omar Sharif in the "tragic" legendary romance between Austrian Crown Prince Rudolph and his mistress Maria Vetsera. Has all the trappings of a real tear-jerker, but rest assured, your Scotties will stay dry. You'd be better off getting up a rousing game of dominoes. [A-II]

THE LONG DUEL [1967]
Sunday, April 8 [ABC]

This British-vs.-East Indian tale encases another competent Trevor Howard portrayal. Howard, a good guy at heart but a non-conformist, wants to treat even an outlaw native chief (Yul Brynner) with British man-to-man justice. Justice prevails. Directed by Ken Annakin. [A-II]

THE WIZARD OF OZ [1939]
Sunday, April 8 [NBC]

Now we all know that the televising of this film is probably the longest standing regular tradition in the history of the tube. And we all know Dorothy, Scarecrow, Lion, Tin Man, the Wizard, the Wicked Witch, Toto, Munchkins, Winged Monkeys, and rainbows, like the backs of our hands.

A splendid time is guaranteed for all. [A-I]

SITUATION HOPELESS, BUT NOT SERIOUS [1965]
Monday, April 9 [ABC]

Alec Guinness proves to be just as adroit in characterization as ever in his portrayal of the lonely German captor of two Americans. When two downed flyers hide out in his cellar during the war, he interns them for the duration. But with the end of the war, he cannot bear to be without them, and so he fabricates its continuation for another six years. The direction by Gottfried Reinhardt makes the most of its comedy chances by emphasizing the talents of Guinness and those of Michael Connors and Robert Redford as the two captives. [A-II]

THE SECRET WAR OF HARRY FRIGG [1968]
Monday, April 9 [NBC]

Grimacing Paul Newman fills the title role in this off-base Army

comedy-satire. Frigg is a private whose only proven adeptness has been in the area of escaping from the base stockade. His peculiar skill comes in handy when he is promoted to the rank of brigadier general in order to help spring a convey of fellow generals being held prisoners by the Italian army. [A-II]

WHEN MICHAEL CALLS
Tuesday, April 10 [ABC]

Original TV melodrama with Elizabeth Ashley cast as a woman terrorized by a mysterious set of phone calls from — gasp! — a child long since dead. Ben Gazzara and Michael Douglas help in the haunting story.

Historian Cited By Library Group

Dr. Willson H. Coates, professor emeritus of history at the University of Rochester, has been chosen by the Friends of the Rochester Public Library for their 1973 literary award. The presentation will be made at a noon luncheon April 12 at the Chamber of Commerce.

Dr. Coates, who has been with the U of R since 1925, has written several books on British history, the philosophy of history and western European cultural history. He is working on a book about the missionary work of his parents in Japan.

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- CRIS AND WHISPERS — Adults, with reservations — Bergman's study of women, pain, and contact.
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