



AS I SEE IT
Pat Costa

Add to the list of CBS' ideas of how to catch an audience Maude's abortion, the marriage of Jewish Bernie and Catholic Bridget are now being topped by soap opera "Secret Storm," where priest Father Mark Redden and noble widow Laurie Stevens are currently waiting for a release of vows from Rome. The archdiocese of New York, we understand, is helping with the script.

Speaking of Maude and abortion we finally found out just how many letters, of CBS received in protest over that particular two-part episode. In disclaiming Jewish protest as the reason for next season's canceling of "Bridget Loves Bernie," the network pointed out that the Jews had written only 200 letters over "BLB" while the Catholics had complained to the tune of 6,000 pieces of mail. (And, I'll bet that doesn't include letters to advertisers either.)

CBS seems to be the most talked about network these days. Father Robert L. Kress of St. John's Church in Port Byron writes that at a recent meeting of the Port Byron Council of Churches, a United Methodist Church minister, Rev. Russell Hall, urged all churches to join in a letter writing campaign against CBS' rumored plan to show X-rated movies on its nightly late show series.

The network, in a letter sent to stations for distribution, says it

never intended to do any such thing. Heavens, how could we ever think such thoughts?

Speaking of X-rated movies, a small Toronto station is screening and rescreening such films on Friday evenings after midnight. Didn't check it on a recent weekend there, primarily because we didn't know about it then but did take notice of the terrific cable service. Made us yearn for the day that Rochester gets itself straightened around. Not only will it provide us with a greater variety of stations and programming but it will increase the competitiveness among local stations who now do such wonderful things as substituting "Batman" for the network movie, (WHEC-TV) and giving us "Hee Haw" and "It Takes A Thief" as a Saturday night late offering (WROC-TV) and numbing our children's senses with such garbage as "Gilligan's Island" five mornings a week (WOKR-TV.) For shame Rochester Television!

Cable Television can't come fast enough.

Last week we lauded Channel 21 for its terrific movie series seen Tuesday nights at 10:30 p.m. Most of the films are oldies but real goodies, shown in their entirety and of course without interruption. Come up with the same kind of series on Saturday night at the same time. Channel 21 and I'll bet your audience will outnumber that of the three commercial stations put together.

BK Students Object To ABCs of Ratings

By CHARLES RANDISI

A movie is a one-way street. People can see a movie, but a movie can't see people.

Movies don't know for whom they are playing. They can't tell a person, "I think I am morally OK for you," or "Watching me may be harmful to your moral health."

Therefore, thus, ergo, and hence, people create rating systems for their movies. The film industry has its Gs, PGs, PGs, Rs, Xs. The Catholic Church in the U.S., uses only three basic letters (A, B, and C) with various subheadings as its method of judgment. They are intended as a guide for the moviegoer, suggesting to him which movies are morally fit and which are not-so-fit.

Recently, the Courier-Journal received letters from six Bishop Kearney High School students who have found fault with one of the paper's features, "Once Over Briefly," which gives the Church's ratings of movies, along with miniature reviews.

The general opinion of the students, who have been using the Courier in their religion classes, was that the ratings were too harsh.

Brian Fink made the suggestion that a reminder be given to readers not to take the ratings "too seriously." He said, "the real

factor which decides whether someone sees a movie is not his age, but his level of maturity!"

David Mongeau thinks that the ratings should be "more liberal and fair-minded." Robert Franki saw a contradiction in giving certain very different films (specifically, "Deliverance" and "Pete 'n' Tillie") the same A-IV rating.

Joseph Speranza wrote that the ratings might have been good in the 19th Century, but not for this "rapidly changing world." Paul Ozminkowski thought that if more people saw some "condemned" movies, they might begin campaigns against them.

Richard Agnello had a whole scheme set up, whereby the Courier-Journal would recruit people to see movies voluntarily. These people would in turn give their opinions, from which ratings would evolve.

Some words of clarification about the ratings might be helpful. They are supplied by the Division for Film and Broadcasting of the U.S. Catholic Conference; the reviews are the combined efforts of both the USCC and the Courier-Journal staff.

"Everyone" means that the USCC has rated the film A-I, or "morally unobjectionable for general patronage." So anyone who wants to see an A-I movie can be relatively sure that his little sister won't be offended by it.

"Adults and adolescents" is the tag given A-II films, which, in the judgment of the USCC, are "morally unobjectionable for adults and adolescents."

Films labeled "Adults" or A-III are "morally unobjectionable for adults."

The newest member of the rating family is A-IV, "morally unobjectionable for adults, with reservations." What this means is that some adults may find the picture offensive, while others may not. It would then be necessary for a person to find out for himself by reading and listening to others, whether the movie would suit his tastes.

The B rating means "morally objectionable in part for all" and a C stands for "condemned." These are films which the USCC would advise everyone not to see.

If a movie is said to be "not rated," all it means is that the USCC has not issued any information about it. It doesn't mean, as one letter-writer put it, "that the movie 'stinks,' or isn't worth seeing because of the actors."

Of course the USCC does not claim that its rating on a movie is the last word. Indeed, it has even changed its ratings on certain films. Witness the film "Reefer Madness," which was condemned in the 1940s; but was given an A-III when re-released last year.

YWCA to Host Folk Dancers

The International Folk Dancers of the YWCA of Rochester are presenting their 22nd annual Folk Dance Festival the weekend of April 13-14. It will be an area wide gathering of folk dancers from Western New York and Ontario.

Friday night will start the weekend with a warm-up party of easy dances from 8-11. Saturday from 9:30-noon and 2-5 will be a workshop offering instruction for intermediate and advanced dancers by Rochester's David Valentine and Brockport's Richard Castner.

To complete the weekend, a festival dance will be held Saturday night from 8-12. Local exhibition groups will perform throughout the evening.

SPECIAL VISIT

A unique visit to St. Peter's Basilica, Rome, will be televised on Tuesday, April 17, 8 p.m. on NBC. The special, with appearances by Sir Ralph Richardson, Orson Welles, Dirk Bogarde, and Dame Edith Evans, marks the first time that actors have been allowed to appear before a camera inside the Basilica. Included are visits to sectors never before photographed for television and to areas not open to tourists.

At Home With the Movies

HOW TO SAVE A MARRIAGE... AND RUIN YOUR LIFE [1968]

Thursday, April 12 [CBS]

Not-so-funny marriage-go-round comedy does just that — it spends its energy going around cheerfully in circles but leading to absolutely no place. Dean Martin and Stella Stevens star, along with Anne Jackson and Eli Wallach, the latter pair as an adulterous couple under investigation by bachelor Martin, who mistakenly identifies Stevens as Wallace's complaint girlfriend in a divorce action. Get it? No? Then forget it. [A-III]

THE MAN WHO DIED TWICE [1970]

Friday, April 13 [CBS]

There is absolutely no record of this one, which may mean it's been on the shelf for three years and was never released to theaters. The network says it's a moral tale about a man (Stuart Whitman) who faked death at sea and subsequently turned up in rural Spain to drink a little wine, etc., while painting just enough unsigned pretty pictures to keep his Sangria pitcher full.

A THOUSAND CLOWNS [1965]

Saturday, April 14 [NBC]

Terrific little movie in which Jason Robards plays a cheerful eccentric who has withdrawn

from society to live as he pleases. Director-producer Fred. Coe did not tamper with the basic ingredients of Herb Gardner's successful Broadway comedy upon which the movie is based. The film's comments about contemporary conformity, especially in the fine performance of Gene Saks as an appalling children's television clown, will make you chuckle. [A-III]

REDLINE 7000 [1965]

Monday, April 16 [ABC]

This could be the dullest picture ever made about auto racing (all the more lamentable because it's directed by veteran action film-maker Howard Hawks). And it is somewhat offensive, too, in its casual depiction of the cheap relations between principal James Caan and the several women who follow him around off the track. [B]

JUDITH [1966]

Monday, April 16 [NBC]

Sophia Loren amply fills the title role in a romantic drama set against a background of tense, Middle East conflict. She plays a Palestinian war refugee circa 1948 living a lonely existence on a burgeoning kibbutz and trying to erase the scars of World War II, which include a long stint in a Nazi concentration camp and the loss of her child.

A twist is that she becomes involved in Israel's fierce anti-Arab underground movement in order to get revenge on her ex-husband (Hans Verner), a former Nazi and the man responsible for her wartime horrors. Verner now works for the Arabs, helping to lay the groundwork for a campaign against the Israeli nation.

Lots of action and tension, and a fine supporting cast, including Peter Finch as an Israeli underground leader and Jack Hawkins as the area's British commander bent on keeping a stiff upper lip. [A-II]

THE HIRED HAND [1971]

Tuesday, April 17, [NBC]

Offbeat, sensitive and quiet Western directed by and starring Peter Fonda. The tale of a young man turning away from his life as a drifter in order to return to the wife, child and farm he deserted years back is probably too slow for most Western fans.

But those who stick with it will find the film rewarding in the way it attempts to sort our human values and relationships. Warren Oates as Fonda's sidekick gives a subtle performance and figures in a gentle resolution that follows a climactic outburst of frontier violence. [A-III]

THE SCREAMING WOMAN

Tuesday, April 17 [ABC]

Made-for-TV entry stars Olivia de Havilland as a former mental patient who discovers that someone has been doing some unusual "organic" gardening on her estate grounds — namely planting corpses, some of them still alive and kicking.

THE STRANGERS IN 7A

Tuesday, April 17 [CBS]

Repeat of a rather gruesome psycho-horror thriller starring Andy Griffith and Ida Lupino as a New York couple who become hostages of a rough group of young bank robbers using a neighboring apartment as a base of operations.

Once Over Briefly

The ratings are supplied by the Division for Film and Broadcasting of the United States Catholic Conference.

THE GREAT WALTZ — Adults and adolescents — "Oh, those saccharine-oom-pah-pahs!"

THE HIT MAN — Condemned — Non-entertainment for blacks.

IMAGES — Adults — Susannah York gives the best performance of her career in Robert Altman's psychological thriller.

INNOCENT BYSTANDERS — Objectionable — An incoherent, sloppily made spy movie.

JEREMIAH JOHNSON — Adults and adolescents — Robert Redford as legendary mountain man.

THE KING OF MARVIN GARDENS — Adults, with reservations — Go directly to another movie.

LADY SINGS THE BLUES — Adults, with reservation — The story of Billie Holiday, with everything from Amos 'n' Andy to Superfly.

THE LIFE AND TIMES OF JUDGE ROY BEAN — Adults — Paul Newman as the grizzly frontier "hangin' judge."

LOLLY MADONNA XXX — Objectionable — The industry gave this brutal, inhuman film a PG stamp. The Catholic office thinks it deserves every bit of an R.

MAN OF LA MANCHA — Adults — The impossible nightmare.

PETE 'N' TILLIE — Adults, with reservations — Awkward serio-comedy.

GUIDE TO FINE DINING

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