



AS I SEE IT
Pat Costa

One of the benefits to arise from the more than a quarter of a million dollars the Channel 21 TV auction raised last month will be realized by mothers of small children.

For the first time Channel 21 will be able to maintain a full daytime schedule of programming throughout the summer beginning at 9 a.m. That means among other things "Sesame Street" at the regular early hour and "Electric Company" seen both at 1:30 and 5:30 p.m.

In past years Channel 21 has not been able to swing the financial burden of a regular schedule and thus programming did not start until 4 p.m. on those sultry summer days.

The year's increased auction revenue also means daytime programming of classic films, sports and adult education/information/entertainment shows plus expansion of "on the spot" coverage of events within the community.

Avon reader Robert G. Cole has taken umbrage at my comment that "the only bright spot on the whole electronic horizon is that the 'Doris Day Show' has been canceled permanently, irrevocably and completely."

"I assume," writes Mr. Cole, "that you were blaming whatever shortcomings the show had on Miss Day."

Wrong, Mr. Cole. I think Superstar Day wears clothes like a dream, has a voice like a bird, possesses a very real talent for comedy and has a figure that a 20-year-old might envy.

Unfortunately neither the format nor the scripts of her extended series was worthy of her. And, if she with her film successes strongly behind her, couldn't have insisted on better material I don't know who could.

Took a while to get a look at CBS' relatively new detective series starring "Barnaby Jones" with Buddy Ebsen. In the program I saw with Bill Bixby as a cheating husband who accidentally kills his girlfriend Barnaby never made an appearance until the hour show was a quarter gone.

At first glance it looks pretty much run of the mill with the exception of Ebsen who has a certain something — possibly a feeling for understatement. What a relief to see no acrobatics a la Mannix or even Cannon. Even more credible is the way Barnaby cooperates with the police.

Film on Francis of Assisi Inspired by Auto Accident

New York [RNS] — New York's Franciscan Fathers are happy with the new Franco Zeffirelli film, "Brother Sun, Sister Moon," even if the critics are not overjoyed.

The film, which depicts the early life and conversion of St. Francis of Assisi and takes its title from the saint's famed "Cantic to the Sun," was described by members of the Catholic order as "keeping faith" with the theme and lifestyle of their founder.

In a surprise visit before the opening, Zeffirelli slipped into St. Francis of Assisi Church on New York's West Side to fulfill a promise he made to attend Mass at a Franciscan church wherever the film was playing and he was present.

After Mass, the director breakfasted with Franciscan priests and seminarians, speaking with them mainly about the film and his understanding of St. Francis.

He said the "one Franciscan reported, that he would like "to meet as many Franciscans as possible, especially, the young ones who will carry the message of St. Francis to give hope and innocence back to the world."

Sharing some of his experiences in filming "Brother Sun, Sister Moon," with the seminarians, he described what

had led him to make the vow of attending Mass wherever the film played. He noted that he was in a serious auto accident and had to fight desperately to recover. After 18 months in the hospital he completely revised his approach to the film, from "slick... pop and faddish" to be "more simple... uncluttered, innocent..."

"I had the experience that my own life was meeting somewhere with the story of Francis, forming at least some kind of parallel in however small a way — and so I made him this promise."

New York's Daily News give the new Zeffirelli film a kinder assessment than The New York Times, with Kathleen Carroll observing that in creating a "visual feast of a film" the director had to sacrifice character development and a "sense of humanity" in the characters.

However, according to Miss Carroll, the film combines "almost opera buffa... so

ridiculously comic" scenes with some that are "powerfully dramatic," the end result of which is "a pretty but pale flower of a film."

The Times' Vincent Canby called the film "a big, absurd, doodad... a movie that confuses simplicity with simplicity and that makes saintliness look like an extreme form of the Asian flu."

Starring Graham Faulkner as Francis and Judi Bowker as Clare (later St. Clare), the film fictionally traces the early life of St. Francis of Assisi from his participation in a war with Perugia to the disenchantment with his cloth-merchant father's materialism, to his conversion to Christian simplicity and the beginnings of the Franciscan order.

Alec Guinness portrayed Pope Innocent III and Valentina Cortese had the role of Francis's mother.

At Home With the Movies

HOT MILLIONS [1968]
Thursday, May 3 [CBS]

Madcap caper stars Peter Ustinov and Maggie Smith as a mis-matched pair of super-bumbling embezzlers. This bright and witty comedy is a fine example of purely escapist entertainment that is its own reason for being. Ustinov and Smith are perfect in their comic roles and conspire amusingly to outwit a

crafty computer (and make off with odles of dough). But we all know of the best-laid plans of mice and embezzlers. [A-II]

BALLAD OF A SOLDIER [1960]
Saturday, May 5 [PBS]

This Russian feature was an international success and marked the beginning of a new era in the Soviet film. It tells the story of a

19-year-old soldier going home to visit his mother on a six-day furlough. His journey through his war-torn country focuses on various people and is a microcosm of the Russian experience during the Second World War. Directed by Grigori Chukhrai, the film avoids the blatant propaganda of earlier Soviet movies and instead is a warm and very human tribute to the goodness of the common man. [A-II]

OPERATION KID BROTHER [1967]
Saturday, May 5 [NBC]

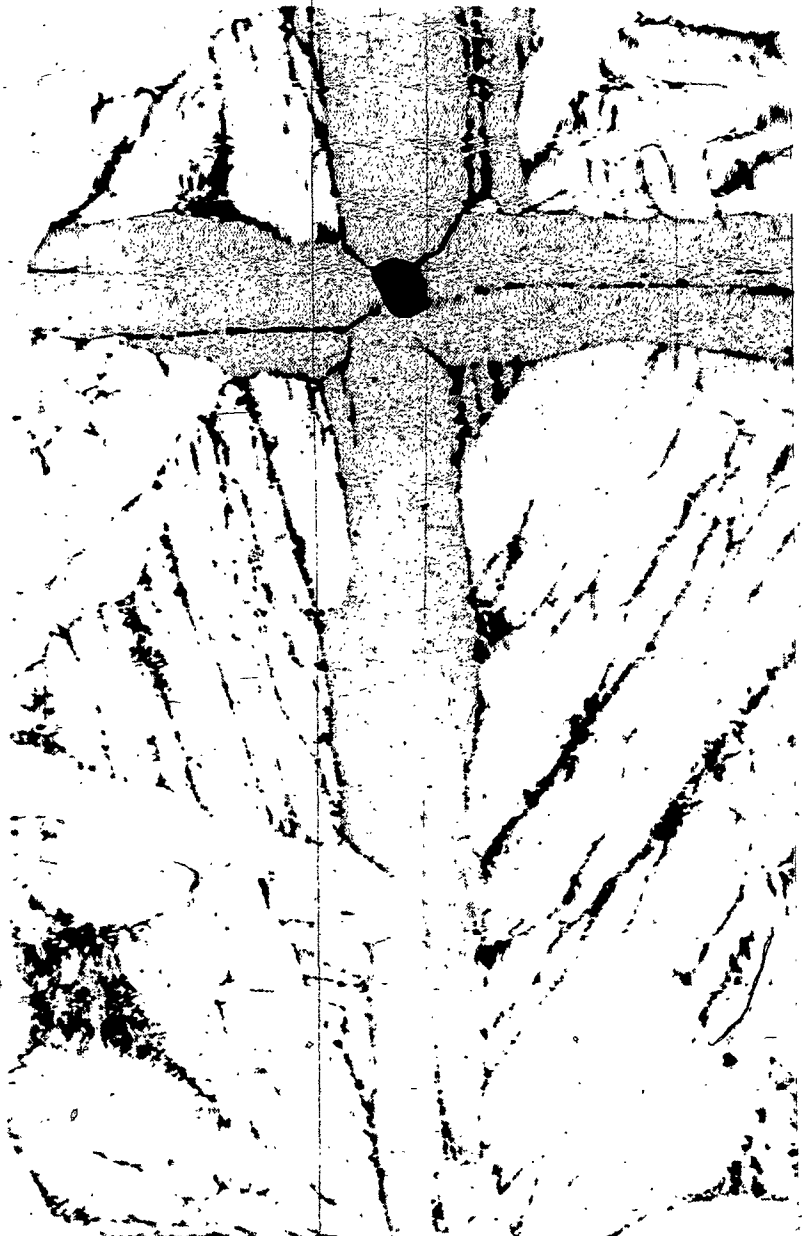
When Sean Connery decided back in the mid-60's that he wasn't going to play James Bond anymore, 007 producers United Artists dug up his younger brother Neil to play a Bond-type secret agent — with disastrous results. Watching this inept example of how not to make a spy movie, or any movie for that matter, one grows unsure whether Connery the younger was aware he was in a spoof. The plot, such as it is, concerns an international scheme to hypnotize the world's great powers into surrendering most of their gold reserves to a gang of crooks. [A-II]

COMPANY OF KILLERS [1970]
Tuesday, May 8 [NBC]

This run-of-the-mill police vs. hired killers drama sports nothing exceptional by the way of plot or style. Van Johnson heads a special police squad trained for unusual assignments, while Ray Milland sets the wheels in motion for a murder to help his financial designs. The rest of the story is a cliched detective adventure already done, with minor variations, a hundred times on television. Mild doses of violence, sex, and some ambiguous religious themes fail to add interest or depth to the routine story. [A-II]

SOCIALIST TO SPEAK

Michael Harrington, Chairman of the American Socialist Party and the nationally known author will speak at the Nazareth College Arts Center on Tuesday, May 4, at 7:30 p.m. The lecture, entitled "Toward a Democratic Left" will be open to the public free of charge.



Scientific Cross

This symbol of Christianity is in reality no larger than the head of a pin. It is a tiny speck of zirconium alloy magnified 300 times. The photo was taken as part of a study at General Electric's Center in Schenectady. [RNS]

Once Over Briefly

BLACK CAESAR—Condemned—The musical score by James Brown is all that sets this apart from other cheap exploitation films.

BOOK OF NUMBERS—Adults—The old one-two from Raymond St. Jacques. Enjoyable.

BROTHER SUN, SISTER MOON—Adults and adolescents—The paradox of the Franciscan life is that Zeffirelli will make a lot of lire off his patron saint.

CHARLOTTE'S WEB—Everyone—E. B. White's classic animals are now animated.

CLASS OF '44—Adults—A Hermie, Oscy, and Benji reunion.

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

DELIVERANCE—Adults, with reservations—Not ver ordinary camping trip.

DISCREET CHARM OF THE BOURGEOISE—Adults—Discreetly indiscreet Buñuel reveries.

EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS—Adults—As good as its name is long.

FELLINI'S ROMA—Adults, with reservations—The title says it all. Rome, yes. Fellini, unmistakably.

FIVE FINGERS OF DEATH—Adults—Chinese-imported tale of Hai Karate, low quality.

HEARTBREAK KID—Adults—Neil Simon plus Elaine May equals enlightening adult comedy.

KID BLUE—Not rated—And we all took the promise of Last Movie literally.

LADY CAROLINE LAMB—Adults—Lord Byron had sense enough to drop her. Why didn't Robert Bolt?

LAST TANGO IN PARIS—Condemned—Sexually explicit Love-less story, with an acting tour de force by Brando.

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.

SAVE THE TIGER—Adults—Jack Lemmon deserves some credit for attempting a change-of-pace dramatic role.

SCORPIO—Adults—A stinger of a film, with Burt Lancaster as a double agent.

SLEUTH—Adults—Sir, Laurence Olivier and Michael Caine are splendid in witty British thriller.

SLITHER—Adults—James Caan, Peter Boyle, Louise Lasser, and Sally Kellerman on a serpentine trip.

SOUNDER—Everyone—Unquestionably one of the best films of 1972, the story of a black sharecropper family during the Depression. You can tell it's Mattel.

SOYLENT GREEN—Not rated—You wouldn't want to paint your garage that shade.

THEATRE OF BLOOD—Adults—Vincent Priceless.

TRICK BABY—Adults, with reservations—Wind it up and it acts like a real doll.

TWO ENGLISH GIRLS—Adults, with reservations—Truffaut neatly reverses Jules and Jim.

TWO PEOPLE—Adults, with reservations—Marrakechian "Love Story," with Peter Fonda and Lindsay Wagner.

GUIDE TO FINE DINING

<p>The Big Elms Restaurant 196 Seneca St., Hornell, N.Y. Our Colonial Room—famous for 50 years. Home baked pastries/our Speciality. Open daily 7 a.m. - 12 midnight. Introducing the new Victorian Dining Room (southern special), Cocktails, Banquet Room. Authentic antiques. Tiffany-type leaded shades create the ideal Victorian atmosphere. Luncheon weekdays 11:30, Dinner 5:30, Sunday 12:30. 1-607-324-7450.</p>	<p>Hof Brau Haus Now open Sundays 406 Lyell Ave. Home of real German & American cooking. Wide choice of continental dinners, such as Sauerbraten with potato pancakes and Bavarian beef goulash. Open daily for lunches and dinners. Bavarian music Fri., Sat. nights. Phone 254-9660. Your hosts, Bill and Betty Oswald.</p>
<p>Royal Scot Steak House 657 Ridge Rd. E., corner Hudson, Route 104. Rochester's most distinctive dining spot featuring Scottish atmosphere, delicious food. Luncheons served Mon. thru Fri. 11:30-2 p.m. Dinners served Mon. thru Fri. 5 to 10 p.m., Sat. 5 to 12 p.m., Sun. 12:30 to 10 p.m. Reservations: 342-4220. Entertainment Thurs., Fri., Sat. in the Scot's Pub.</p>	<p>Kar-Mac Manor Routes 5 & 20, Between Geneva & Waterloo, Turnway Exit 42. Dinners from \$2.95 — Featuring Prime Rib — Char Broiled Steaks — Chicken Oregon — Liver & Onions — Sealfood — Dancing Fri. & Sat. Rte. 5 and 20 Between Geneva & Waterloo. Reservations — 1789-1305 or 539-8044.</p>
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<p>Glen Iris Inn Letchworth State Park Get away from your problems with a restful, relaxing stay at our lovely Inn. See the beauty of the seasons in Letchworth State Park. Telephone 716-493-2622.</p>	<p>For Information on rates— Phone Bill Coffas 454-7050</p>