

# AS I SEE IT

Pat Costa

In case you haven't noticed, it's summertime in televisionland and while we may be getting John Dean on the tube during the day, the prime time hours are being used to bring us some of that scintillating programming known as vacation replacements.

Two situation comedies are among the new entries and it's a tossup as to which is the most degrading to actors and viewers. Both are seen over ABC. Both are copies of British series.

The first, "Thicker Than Water", stars Julie Harris and Richard Long as a brother and sister who are tricked into running their father's pickle plant in order to gain their inheritance.

Seeing Julie Harris' name on anything usually leads me to conclude that the production (stage, screen, television) will have some merit. Don't be fooled. All Miss Harris' name proves in connection with "Thicker Than Water" is that she too can be bought.

Actually I think "Love Thy Neighbor" is more offensive because it purports to show what happens when a professional black man and his wife move into a white, blue collar neighborhood.

The white man played by Ron Masak comes off as a boor, the black man played by Harrison Page is a snob.

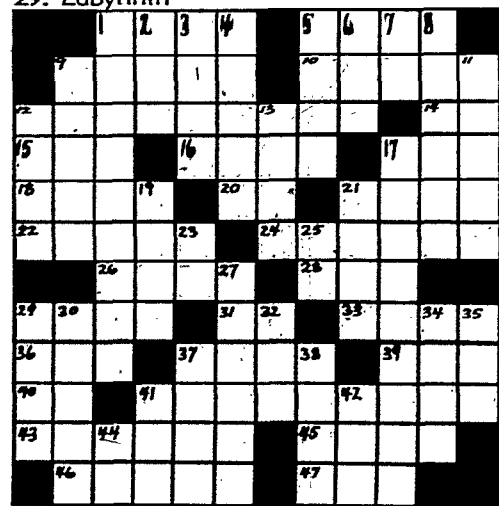
Neither character as conceived and written approaches anything resembling credibility and the two actors are left with dialogue that had us cringing in our living room.

The two women fare only a little better. Joyce Bulifant as Masak's wife and Janet MacLachlan as her new black friend are free of the bias that mark their husbands. They play their roles with a somewhat lighter touch. When the two girls discuss their wardrobes or how they're going to fix their hair for an evening out you can almost believe that they are making honest girl talk. The men neither in conversation with their wives or each other are so lucky.

The third new show I've seen in the last couple of weeks was the premiere of "The Burns and Shreiber Variety Hour." Thus far it is the most promising summer replacement. A variety of sketches proved more or less successful. Valerie Harper and Jack Klugman added luster and talent to the first effort. A Greenwich Village setting in which Shreiber tries to tell his father and brother (Klugman and Burns) that he has become part of the gay scene was most original. Another sketch featuring a social climbing scene with Miss Harper and Burns also was good. Writers for this show have made a good start. Hopefully they will continue.

## Crossword

- ACROSS
- Smoke and fog
  - Prevaricator
  - Raised platform
  - Finished
  - Impostor
  - In Like Manner
  - Steal
  - God of love
  - Obscure
  - Seed covering
  - Compass point
  - Assistance
  - Kind of fruit
  - Feels
  - Graven image
  - Dry
  - Labyrinth
- DOWN
- Bone
  - Frog
  - Malt drink
  - Bark cloth
  - Brazil rubber tree
  - Italian river
  - Animal collection
  - Listless
  - Formerly
  - Challenged
  - Look at
  - Make firm
  - Deface
  - Leer
  - Toothed wheels
  - Meadows
  - Tavern



## Answer To Crossword On Page 6

- Paid notice
- Dwell
- Coastline
- Rounded ceilings
- Stuff
- Pedal digits
- Conversation
- Metallic vein
- The dirt
- Negative word
- Plural ending
- Gave temporary use
- Charts
- Oral
- Mineral spring
- Came ashore
- River in Scotland
- Ribbon, comb form
- Grows old
- Russian village
- Before
- Male parent

# 'Superstar' Seen Anti-Semitic

New York [RNS] — The controversy over allegedly anti-Semitic elements in the Broadway rock musical "Jesus Christ Superstar" has broken out again in connection with its release in a movie version.

A group of nine major Jewish organizations castigated the film for allegedly fostering anti-Semitic stereotypes, and said that its portrayal of Judas as a black man who was "the dupe of the wily Jewish priests" could damage black-Jewish relations.

However, in an analysis published in the ecumenical weekly, Christian Century, editor James Wall declared that the movie is "in no way anti-Semitic."

"Any charges of anti-Semitism leveled against this film," said Mr. Wall, a United Methodist clergyman, "will be based not on 'Superstar' itself, but on feelings

generated by earlier portrayals of Jews as 'Christ-killers.' Such dated emotions are understandable, for there is an ugly history of anti-Semitism in our popular culture; the charge, however, is not appropriate for 'Superstar.'"

The National Jewish Community Relations Advisory Council said in a statement issued during its annual meeting in Washington, D.C., that "the film dramatizes and exaggerates some of the most baneful anti-Jewish notions traditionally associated with the Passion story."

"It implies that the Jews as a people are collectively guilty of the death of Jesus," the statement continued, "and that Jesus dies because of a conspiracy of the Jewish priests and Pharisees. It ignores the documented fact that Jesus died at the hands of the Romans. It represents Pilate as being only peripherally involved in his death."

In a separate statement, the movie was also criticized by Rabbi Marc Tanenbaum, director of the interreligious affairs department of the American Jewish Committee.

"In my 20 years of human relations activity," Rabbi Tanenbaum said, "I recall no other film that dared cast the betrayer of Jesus as a black man — a black man, moreover, who is a victim of Jewish perfidy."

He called the movie "a witches' brew of anti-black and anti-Semitic venom" and "an interreligious and inter-group catastrophe."

In reference to the casting of a black man as Judas, Mr. Wall declares, "Far from being racist, this portrayal of Judas makes him the film's 'everyman,' the figure drawn to Jesus and yet unable to comprehend the strange demands he makes both on himself and on his followers."

"Judas is presented as the only real friend Jesus has," Mr. Wall says, "struggling desperately to make him follow a reasonable course of action which will avoid bringing down the wrath of the establishment upon the whole lot of them."

The movie, he says, "accomplishes something I have never before seen in a biblical film: it portrays Jesus in a first century setting with a 20th century sensitivity."

## Once Over Briefly

BATTLE FOR THE PLANET OF THE APES — Adults and adolescents — Roddy see, Roddy do.

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

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

DAY OF THE JACKAL — Adults — A real sizzler, this one centers around a plot to assassinate Charles DeGaulle. From the Frederick Forsyth novel.

DILLINGER — Adults, with reservations — This is nostalgic.

DOLL'S HOUSE — Adults and adolescents — Claire Bloom turns in a magnificent performance as Nora in Ibsen's timeless drama.

EMPEROR OF THE NORTH POLE — Adults, with reservations — Lee Marvin and Ernie Borgnine as a pair of itinerant hobos.

FRIENDS OF EDDIE COYLE — Not rated — No congeniality awards here.

GOSPEL — Everyone — Filmed on the streets of New York, a fresh, alive look at Matthew's Gospel.

HABRAD EXPERIMENT — Condemned — Is co-ed living on the campuses as passe as goldfish swallowing?

HIGH PLAINS DRIFTER — Objectionable — Clint Eastwood's attempt at directing proves that maybe he isn't such a bad actor after all.

HITLER: THE LAST TEN DAYS — Adults and adolescents — Masterful portrayal of a master villain by Alec Guinness.

JESUS CHRIST SUPERSTAR — Adults — I thought the book was better.

KID BLUE — Adults — 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.

LIVE AND LET DIE — Not rated — Roger Moore is the new James Bond.

LOST HORIZON — Everyone — All is not well in Shangri-La.

NELSON AFFAIR — Adults — Rivals Lady Caroline Lamb as worst historical movie of the year.

PAPER MOON — Adults — Ryan O'Neal and daughter Tatum as con artists extraordinaire.

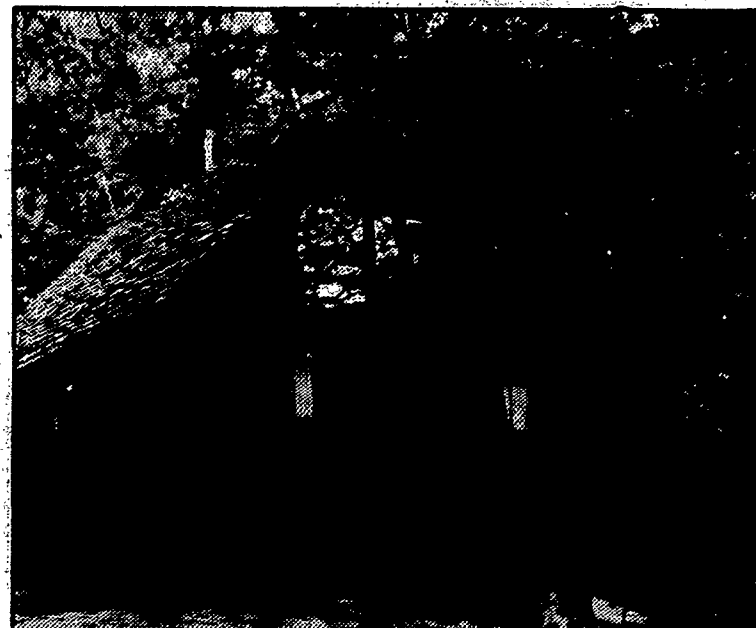
PAT GARRETT AND BILLY THE KID — Objectionable — Bob Dylan makes his acting debut in Sam Peckinpah western.

SCARECROW — Objectionable — The crows are laughing. If you see the movie, you'll do more than that.

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

SHAFT IN AFRICA — Not rated — Big, bad Shaft visits his big, bad mother continent.

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



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## At Home With the Movies

### THE MAN WHO DIED TWICE [1970] Thursday, July 5 [CBS]

As an expatriate living the lowlife in high style in sunny Spain, doing a little painting here, a little wooing there, Stuart Whitman thinks he's got it made — especially since no one is looking for him because it is believed that he was killed at sea years before. But watch out for things to come hinted at in the title. Brigitte Fossey co-stars.

### THE CINCINNATI KID [1965] Friday, July 6 [CBS]

What starts out as a simple story about poker players in New

Orleans turns into a rather interesting character study of compulsive men who play cards for a living. As a film, we've seen it all before, done better in The Hustler, which substitutes pool for poker. Steve McQueen is the Kid, taking on tough old Edward G. Robinson in a marathon game to determine who is King of the pack. When he's not playing cards, McQueen is playing games with available women, Ann-Margaret and Tuesday Weld among them. B

### TAMING OF THE SHREW [1967] Sunday, July 8 [ABC]

Franco Zeffirelli has applied inventive staging techniques to a free adaptation of the

Shakespeare text in his first attempt at directing and has come up with a bawdy film that preserves the flavor of the bard's original work. Only Elizabeth Taylor could play Kate, the shrew, with such untamed wiliness and underlying gentleness. Hubby Richard Burton gives his rowdiest to the role of bacchanalian womanhunter. A really good shrew. A-III

### SAILOR BEWARE [1952] Monday, July 9 [ABC]

Typical Dean Martin-Jerry Lewis farce, this time putting the slick crooner and the bumbling fool in Navy uniforms and setting them loose in a wacky comedy. A-I