

AS I SEE IT
Pat Costa

Among the "new" offerings TV has dished up for our summer pleasure, one of the best bets is the 12-week series of old CBS news shows.

Titled "CBS News Retrospective" the series got off with a bang as it gave us a look at the clash between Edward R. Murrow and Sen. Joseph McCarthy.

The hour seen at 6 p.m. Sunday nights takes over the slot formerly occupied by "60 Minutes."

In this first show we saw Murrow — the TV newsman whom many CBS commentators seem to consciously or unconsciously pattern themselves after — refute charges of Communist infiltration in the U.S. government.

In excerpts from his "See It Now" show, Murrow also pointed up the attacks McCarthy made on those who opposed him and we were shown how the senator intimidated congressional witnesses.

A month later McCarthy was given a chance to take on Murrow on the latter's program. Today's sophisticated TV viewers must have marveled that anyone

could have taken McCarthy's histrionics seriously.

His voice rising and lowering dramatically, the obvious self-importance and the flimsiness of his charges round out a picture of a pompous, painted toy soldier.

That he ruined countless lives, swayed a major portion of the populace into believing his fabrications and created a national hysteria unprecedented in our history should keep us on guard forever against toy soldiers.

Actually I was more interested in Murrow than in McCarthy. The model of today's newsmen came off as less objective than the cool likes of today's Walter Cronkite, David Brinkley, et al.

Possibly it was because Murrow spoke from time to time in the first person, a tactic almost always avoided by the modern commentator.

Mike Wallace who co-hosts "60 Minutes" with Morley Safer comes closest in style to Murrow, although he is more bombastic.

As we watch more of the shows in the series we should be able to see just how the evolution of the modern newsman came about.

Actor Gene Barry Finds God Is Present in Youth

BY JOHN DASH

Eyeball to eyeball with Gene Barry reveals the actor to have a good deal more depth than the flashy, suave characters with which TV audiences associate his name.

And from remarks he made to the Courier-Journal about a forthcoming movie, that depth is illuminated by a strong conviction of the presence of God in people, especially the young.

Barry was in Rochester last week with the touring company of "Once More with Feeling," in which he and his wife Betty star. A chance conversation with a reporter led to a lively conversation about himself, politics and religion.

Dismissing his television roles in Bat Masterson, Burke's Law, The Name of the Game and The Adventurer with a wave and a choice word, Barry grows expansive in word and gesture describing a film that will be released this fall, "The Second Coming of Suzanne."

Barry's son, Michael, wrote and directed the film; and, Barry says, "I'm sure Michael sees Suzanne as a female Christ figure."

The story line, inspired by Leonard Cohen's poem and song "Suzanne," depicts "the utter destruction of innocence," Barry says.

Barry, who with associates produced the film, plays the role of a 300-pound newspaper executive who, when confronted with Suzanne, must reach a delicate, paternal understanding of the woman while nevertheless maintaining a foreboding image of established authority.

The film, a year and a half of constant crises as it was being prepared is at this date about six weeks away from a first print, yet Barry predicts that the final "ten minutes of the film are among the most violent and exciting moments audiences have ever seen."

"Violent, but not the kind of violence in other films," he says, citing Shaft and The French Connection. "There is a terrific amount of hope at the end."



GENE BARRY

fingered a small gold peace medallion hanging from his neck.

Barry sees young people rejecting "hypocrisy, schism, dogma for interior goodness." He feels his son has done this, and of him he is very proud.

At Home With the Movies

DEAD FALL [1968]
Thursday, July 19 [CBS]

Director Bryan Forbes takes on a story about a cat-burglar (Michael Caine), tries to give it psychological significance, and comes up with a film that fails in both departments. If only it were clear on one level or the other, the film would at the very least have been an interesting failure. As it is, the plot is so mysteriously developed that no one is sure what is going on or why. Personal relationships are so muddled that speculation is the only way to clear things up; few viewers will have the patience to try it. B

REDLINE 7000 [1965]
Sunday, July 22 [ABC]

This could be the dullist picture ever made about auto

racing (all the more lamentable because it's directed by veteran action-filmmaker Howard Hawks). And it is somewhat offensive, too, in its casual depiction of the cheap relations between principal James Caan (as a Dixie stock-car driver) and the several women who follow him around off the track. B

MAN TRAP [1961]
Monday, July 23 [ABC]

David Janssen and Stella Stevens join Jeffrey Hunter in a tangled marital drama focusing on Janssen's attempts to corrupt nice-guy-and-ex-GI Hunter into joining him in a large-scale robbery of money headed for a Latin American revolutionary force. Stevens, as Hunter's spoiled, sluttish wife, goes to a concrete grave midway through the picture. B

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.

COFFY — Condemned — Takes the God out of Godmother.

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 — Adults No congeniality awards here.

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

HARRAD 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.

LAST OF SHEILA — Adults — Entertaining, but shallow movie about some-nasty-little games.

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

LIVE AND LET DIE — Adults — Roger Moore is the new James Bond.

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

MAN WHO LOVED CAT DANCING — Not Rated — The cat loves dancing, man.

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.

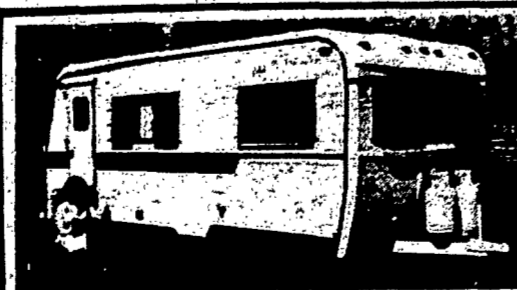
SHAFT IN AFRICA — Condemned — Big, bad Shaft visits his big, bad mother continent.

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

TEN FROM YOUR SHOW OF SHOWS — Everyone — A Sid Caesar salad full of nostalgic laughs.

WALKING TALL — Condemned — We never thought we'd see the day when a Bing-Crosby Production got slapped with the big C.

WARM DECEMBER — Adults — Poitier is back on target with this romantic tale.



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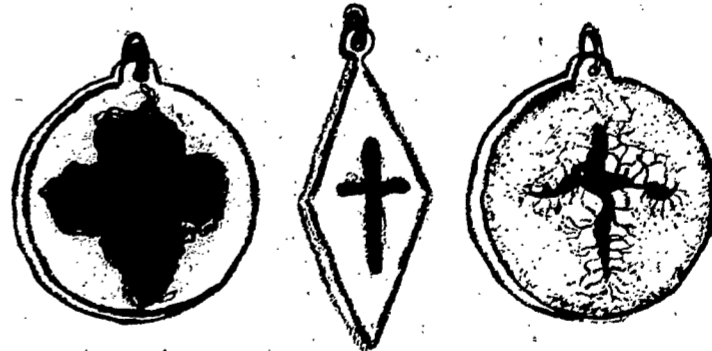
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