

AS I SEE IT  
Pat Costa

The head of the house and I were debating the talents of the various women reporters on network television and had just come to the conclusion that pulchritude would seem to be the primary requirement (Cassie Mackin of NBC, Lesley Stahl of CBS) when my spouse pointed out that the same requirement appears to hold true for the male contingent as well.

The notion seemed preposterous until I began casting around in my mind for a network reporter or announcer that was either very plain looking or downright ugly.

I had trouble. Almost every example I came up with seemed to me to have romantic lead potential. I tried Huntley, Brinkley, Chancellor, Cronkite, Mudd, Rather, Kalb, Donaldson, Reynolds, Hart, as starters. They fit the role. I could almost see Rather leaping from parapet to parapet ala Errol Flynn and John Hart could leave the morning news any day to start a remake or the Tarzan series.

True, Walter Cronkite, and Howard K. Smith may be a little too stuffy and distinguished for moon, spoon, June dialogue but you don't have to be fiftyish to appreciate their charms.

Obviously not every single

newsperson fits the terrific looking mold. Every now and then reporting from the hinterlands a fairly average looking male will rear his commonplace head. But more often if the man is not handsome he tends toward the exotic. Gene Shalit fits in this category and who knows, he might be irresistible too if he shaved his head and upper lip.

As I strained my brain trying to think of somebody who works regularly on network television who wasn't either pretty, commonplace or exotic I happened to think of the Today show's Washington correspondent.

I couldn't remember his name but I called WROC-TV's Ellen Backus and described him for her: "Between 45 and 50, slim, balding, has a protruding Adam's apple and has a scratchy voice."

"Do you mean Garrick Ugly?" she wanted to know, explaining that is the local station's nickname for Utley, who is more James Bondish than Cary Grantish.

Turning serious she went down the list of "Today" personnel. I recognized none of them as my refreshingly homely newscaster.

And that may be the reason there are not more non-pretty TV casters.

Parish Council Humor Committee Will Provide Sunday Chuckles

West Mystic, Conn. [CPF] — A parish council of one Catholic church recently appointed a "Humor Committee" to study how lightness and humor could be introduced into regular liturgical worship.

Writing in Today's Parish, a magazine published here by Twenty-Third Publications, Ed Curley reported that the Humor Committee came up with a number of "observations" and "rules" governing the introduction of humor into the liturgy.

Observations:

When there is no humor in the homily, it might be well to have the priest or lector add a pleasantry immediately afterward.

There is no blueprint for humor in church and its nature will have to depend on the temperament of the congregation.

Humor should always be general, avoiding personal references of any sort or anything that might be construed as negative criticism.

The humor need not cause outright laughter but only pleasant amusement.

Among the "rules" cited by Curley, formerly managing editor of Today's Parish, and now a freelance writer, are:



"I WOULDN'T SWEAT TOO MUCH OVER THAT SERMON ON ASTROLOGY-MADNESS, FATHER... YOUR HOROSCOPE SAYS YOU'RE GONNA HAVE A SUCCESSFUL DAY!"

Try to accustom your congregation to laughter, rather than jolt them into it.

Never allow humor at the expense of liturgical propriety or the sense of the sacred which must characterize every service.

Enlist the cooperation of your whole parish — the clergy and all age groups.

According to Curley, the result of introducing humor in his parish is that "our parishioners laugh a bit more nowadays and many are convinced that liturgical participation has become more rewarding than ever before."

He claims that humor is one effective way to help relax the parishioners as they come into church for worship.

"Many seemingly calm faces in the pews are masking tortured or anxious minds," he observed. "Perhaps, indeed, the first requirement for sanctity is the ability to smile (and thereby relax); how can anyone grow in faith and hope and love, if that person is tied up in his own dour anxiety?"

Curley said he believes the best place for humor to originate in the church is the pulpit, and that preachers should be encouraged to insert humor into their homilies.

"Joking in a proper and effective manner from the pulpit is a public speaking art — but in many areas a needlessly lost art due to lack of communication between preachers and hearers."

Curley suggested a number of ideas for use of humor in the pulpit.

"A stick of gum, a comb, sunglasses, a false face — everything from a bottle of Coke to a paint brush — almost any object can achieve magically funny proportions when held up from the pulpit and used in connection with a humorous story," Curley wrote. "Moreover, listeners will long remember the preacher's point."

"If we truly believe," he continued, "in the joyous nature of our faith, we should reflect this in our most holy moments: As members of a parish, the holy moment is our parish participation in the Eucharistic celebration every week. At the Eucharist we convene as a parish family and for a few short moments our parish church becomes our family home."

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At Home With the Movies

BLOW-UP [1967]  
Thursday, August 9 [CBS]

Michelangelo Antonioni's elaborately structured, dazzlingly photographed, complex, and ultimately inconclusive film about the alienation of man in modern society, and, secondarily, the hazy line between illusion and reality. David Hemmings stars as a young British photographer who becomes enmeshed in an apparent murder. Vanessa Redgrave appears briefly as part of the murder plot — or is she?

The film's use of nudity will doubtless be trimmed for the TV audience. Nonetheless, it's not for young viewers — or for many parents, either. C

THE SUBJECT WAS ROSES [1968]  
Friday, August 10 [NBC]

This fine film about a Bronx Irish family's domestic crisis succeeds far beyond the going-no-place limitations of its basically one-set story. Starring Patricia Neal and Jack Albertson as the parents, and Martin Sheen as their serviceman son, the film

anatomizes the love and hate that alternately bind the three together and tear them apart. Contains intimate touches of family life, and masterful revelations of human nature, jealousy, and love. A-III

THE TROUBLE WITH GIRLS [1969]  
Friday, August 10 [CBS]

The Chautauqua, that "most American thing about America," in the words of Teddy Roosevelt, is the background of this Elvis Presley vehicle. It deserved better than to serve as the mere scenery of a Swivel-Hips movie, but enough of it is there to make the film worth seeing even if you are not a Presley fan. Peter Tewksbury has not helped matters by directing the picture as if it were all high camp. Vincent Price and John Carradine make welcome bit appearances. A-II

THE APARTMENT [1960]  
Saturday, August 11 [NBC]

Jack Lemmon top-lines as a sappy office exec struggling along on the lower echelon until some

higher-ups discover that he has a conveniently located midtown apartment available for their noontime, hanky-panky. As the bosses "borrow" the pad, Lemmon's star enters a steep rise; that is, until the elevator girl most of the execs have been fooling with (Shirley MacLaine) tries a suicide on his livingroom floor. All in all, though, it's a cheap every-trick-in-the-book production, with a veneer of hilarity and satire. A-III

THE BIG MOUTH [1967]  
Sunday, August 12 [ABC]

Working from what seems an almost totally improvised script, the director (Jerry Lewis) brings a bank clerk (Jerry Lewis) who looks just like a diamond smuggler (Jerry Lewis) through a meandering story line. His encounters with a hotel manager, a lunatic who thinks he is an FBI agent, a group of smugglers, amusement park police, and cruel orientals end in some frantic antics. A-I

RED TOMAHAWK [1967]  
Monday, August 13 [ABC]

Serious but heavy, going as Howard Keel and Joan Caulfield star in a Western action melodrama depicting trouble following the aftermath of the massacre at Little Big Horn. Broderick Crawford co-stars.

CALL BE BWANA [1963]  
Tuesday, August 14 [NBC]

Silly safari movie with Bob Hope and Anita Ekberg. It's full of the conventional Hope-ches of leers, smirks, and sly double-entendres. A-II

THE MALTESE BIPPY [1969]  
Tuesday, August 14 [CBS]

With Dan Rowan and Dick Martin of laugh-in fame. The plot is about a pair of shoe-string producers of shady movies, one of whom thinks he is turning into a werewolf. It seems he is the victim of a conspiracy to steal a priceless diamond hidden somewhere in his decaying, next-to-the-cemetery Victorian mansion. But the plot is not supposed to be taken any more seriously than the pile of corpses which can come back to life at will. A-II

Once Over Briefly

- BATTLE FOR THE PLANET OF THE APES — Adults and Adolescents — Roddy see, Roddy do.
- CAHILL, UNITED STATES MARSHAL — Adults — John Wayne. Need we say more?
- CESAR AND ROSALIE — Adults, with reservations — Romantic melodrama, with acting that far exceeds the so-so script.
- CLEOPATRA JONES — Adults — Hilarious in parts, but black exploi nevertheless.
- 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 hobs.
- 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.
- LAST OF SHEILA — Adults — Entertaining, but shallow movie about some nasty little games.
- LAST TANGO IN PARIS — Condemned — Sexually explicit Love-less story, with an acting tour de force by Brando.
- LET THE GOOD TIMES ROLL — Adults and Adolescents — Don't hang up your blue suedes; rock 'n' roll is here to stay.
- 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 — Objectionable — The cat loves dancing, man.
- NEPTUNE FACTOR — Everyone — This undersea adventure is about as close to Jacques Cousteau as Charlie the Tuna.

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