

AS I SEE IT

It is not easy for television in general and situation comedy in particular to re-create the life style of this or that group with any credibility.

Sometimes, however, the producers who attempt to simulate a certain situation or human condition are more successful than other times.

And in the case of the latest CBS attempt "Good Times," they have, I think, achieved some kind of record in portraying a black family.

It is hard to tell because the creators of "All in the Family," "Maude," and "Sanford and Son" who are responsible for this new story about a set of urban parents and their three children still persist in constructing the half-hour on a flimsy basis of one-liners which get the sought after laughs but interrupt the storyline to the point of annoyance. This over-reliance on a laugh-a-minute formula also tends to weaken rather than strengthen what has surfaced in the first couple of shows as fairly good character development.

For those readers who have never seen the show "Maude," "Good Times" is the story about Florida, the maid who has quit her job to take care of her own family.

Esther Rolle is Florida and her

husband James is played by John Amos whom we used to get a glimpse of from time to time on "The Mary Tyler Moore Show" where he was seen as Gordie the weatherman.

A teenage son and daughter and a younger precocious boy round out the family. The casting is good with the exception of the older son played by Jimmie Walker whose performance tends toward the weirdo.

In the first show James gets a crack at an excellent job at long last only to discover at the interview that he is considered too old. The family's too hasty celebration provided a note of grim reality with which any family black, white or purple could sympathize.

The second show dealt with the good luck the family kept experiencing after the son painted a picture of a Black Jesus using a wine as a model.

Good acting, good writing highlights this series. How accurate a picture of an urban black family does this series draw? Obviously I can not be a very definitive judge but when people, no matter what their color, are allowed to come across as human beings who react to the vicissitudes of life like other humans, then something is being done right.

At Home With the Movies

THE THOMAS CROWN AFFAIR [1968]
Wednesday, Feb. 27 [NBC]

Although it could be seen more than one way, crime would seem to pay in this smoothly calculated deftly executed story in which Steve McQueen stars as Crown, a wealthy, immensely clever Bostonian, who plans for kicks and gets away with two perfect bank robberies, outwitting a formidable female insurance investigator (Faye Dunaway) along the way. On the side of the baffled law, the latter tracks him down but stops at nothing to force his hand in a bold, totally amoral game of cat and mouse that ends in a love match, maybe, but with the law holding the bag, definitely. **B**

HELLO DOLLY! [1970]
Thursday, Feb. 28 [CBS]

It's so nice to have you right in our own living room! Barbra is great in this universally recognized popular classic based on the long-long-running Broadway hit that starred Carol Channing, a former White House enemy. Great songs, strong supporting roles filled by the likes of Walter Matthau, and a star-centered direction make the film version worthwhile. So who cares that La Streisand fits neither the personality, age, nor presence of the original Channing part — it's all supposed to be great fun, and fun it is. The 1890s sets and energetic choreography add even more. **A-I**

THE SWEET RIDE [1968]
Friday, March 1 [CBS]

This was the vehicle that launched Jacqueline Bisset, who

GABRIEL RICHARD

The Gabriel Richard Institute is taking registration for a course beginning March 19 at Bethany Presbyterian Church, 3000 Dewey. A public demonstration of the institute's method of developing self-confidence and poise will take place at the church at 7:30 p.m. Tuesday, March 12. Further information may be obtained from Carolyn Epps, 482-8908.

literally bobbed onto the scene in a tangled plotline having to do with the wasted lives and energies of a pack of Malibu beach bums and their assorted girls. Tony Franciosa is cast as the weak-livered leader of the pack, Michael Sarrazin appears as a follower who has a sudden moral awakening. **B**

THE GREEN BERETS [1968]
Saturday, March 2 [NBC]

John Wayne stars in and co-directs this now-obsolete commercial for U.S. involvement in Vietnam. Based on the Robin Moore novel, the film follows Wayne and his green-bereted minions as they clean up wave upon wave of those "commie gooks." The film emphasizes the he-manly slaughter of the enemy to the point that it wallows in ketchup. The movie was made "with the cooperation of the Departments of Defense and State" at a time when the government was desperately trying to "sell" the nation on the war it had been unable to conclude. **A-III**

A NEW LEAF [1971]
Sunday, March 3 [ABC]

Walter Matthau and Elaine May star as an ill-suited married couple in a witty and fast-paced comedy (with a bite) written and directed by Miss May. Matthau plays your ultimate heel, a slick, money-grubbing cad who courts and marries spinsterish Miss May, a woman of enormous wealth whose only interest is in botany, particularly ferns. She in turn comes to love him dearly, even naming a newly discovered fern after him (she discovers it on the Caribbean honeymoon, just as he's about to push her over a cliff). Against his mercilessly mercenary instincts, Matthau finds an increasing glimmer of affection rising in his own heart. You can guess the rest, in this frequently hilarious, often biting moral satire for adults. **A-III**

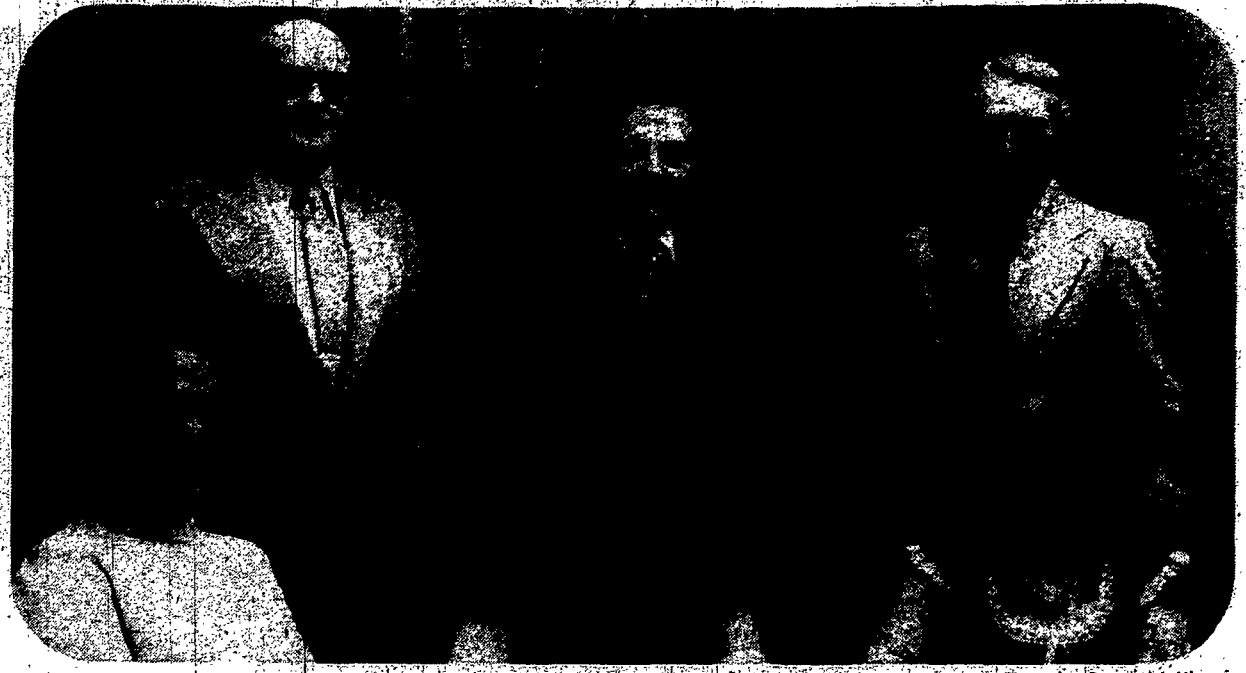


Photo by Susan McKinney

Mr. and Mrs. Robert O'Connor, presidents of the association, Mr. and Mrs. Kenneth Schlegel, heading the reservations committee, and Mr. and Mrs. Peter Francati, chairmen of the dinner dance.

Dinner—Dance To Aid Mercy High

The Parents Association of Mercy High School has scheduled a dinner-dance at 8 p.m. Saturday, March 9 at the Oak Hill Country Club to bring parents together in the community and to raise funds for school needs.

All parents of Mercy High students are invited. Mr. and Mrs. Robert O'Connor, president of the association, will receive guests along with Sister Mary Bryan, principal; Father Terence Fleming, chaplain, and Sister Mary Barbara.

Co-chairmen of the affair are Mr. and Mrs. Anthony Nicoletti; publicity, Mr. and Mrs. Martin Q. Moll; invitations, Dr. and Mrs.

James Tonery. School board representatives are Mr. and Mrs. John Carey, Mr. and Mrs. Richard

Kaufman, and Mr. and Mrs. Edwin Fleche. Len Hawley's orchestra will provide music.

Once Over Briefly

AMERICAN-GRAFFITI — Adults — For a good time, call on theaters showing this film. It's a 1962 teenage world revisited, complete with T-Birds, blonde bombshells, and Wolfman Jack.

ASH WEDNESDAY — Adults — Story of an old bag (Liz Taylor) that saged. Don't gag.

BLACK BELT JONES — Adults — Kung-fu, black exploitation combined. The result is mindless, but at times hilarious.

DON IS DEAD — Objectionable — Mario Puzo and Francis Ford Coppola should sue for plagiarism.

DON'T LOOK NOW — Objectionable — Donald Sutherland and Julie Christie turn in fine performances in this morally questionable psychic thriller.

EXORCIST — Adults, with reservations — This is the one movie you should really think about before deciding whether or not to see it. And though it's rated R, we strongly urge against taking the young along with you. That is, if you can get in at all.

GRAND BOUFFE — Condemned — Gluttony, lust-filled film tries to depict bourgeois decadence. But it ends up being a symbol of the decadence of the movie industry.

LOVE YOU ROSA — Adults, with reservations — Because of Deuteronomical law, a boy of 11 marries his brother's widow. Charmingly poetic, humorously sentimental.

JONATHAN-LIVINGSTON SEAGULL — Everyone — The word from a bird. Chirp, chirp.

LONG GOODBYE — Adults, with reservations — Very slick flick casts Elliott Gould as Philip Marlowe. Complicated plot, rough dialogue.

MAGNUM FORCE — Condemned — Sequel to Dirty Harry once again tries to prove that crime pays, if you're on the right side of the law. Fascist-chic.

MANSON — Condemned — A new low in documentaries. A foul movie about a foul act, put together helter skelter.

MASSACRE IN ROME — Adults — A provocative war film that, despite historical inaccuracies, introduces some moral issues that deserve thoughtful consideration.

MEAN STREETS — Adults, with reservations — The Godfather shot in 8-mm, a powerful and authentic portrayal of Little Italy.

PAPER CHASE — Adults — Timothy Bottoms, Lindsay Wagner, and John Houseman in a drama of a law student's battle between intellect and emotions. As the professor, Houseman is stunningly convincing.

THE SECRET LIFE OF AN AMERICAN WIFE [1968]

Monday, March 4 [ABC]

Anne Jackson plays a bored, intelligent Long Island housewife (with an appropriately potato-brained husband) who decides to spice up her days via an affair with a dashing movie star, one of her husband's public relations clients. The star, played with deliberate overemphasis by Walter Matthau, proves pretty dreary in his own right, and the penitent wife ultimately creeps back to hubby to renew their own relationship. As an exercise in "therapeutic adultery," Secret Life is as best in questionable taste. **B**

I WALK THE LINE [1971]

Monday, March 4 [NBC]

Gregory Peck and Tuesday Weld are a pair of unlikely and (for him, at least) tragic lovers in a bittersweet backwoods ballad of a film that has local peace officer Peck falling in love with moonshiner's daughter Weld. The consequences for the respectable townsman, husband and father are predictable and prove once more the dictum about the wages of sin. As far as the movie itself goes, it has its dramatic and touching moments, and it does not let Peck off the hook. Ms. Weld is effective as the picture of corrupted innocence, but the film is ultimately reduced to a final series of heavy melodramatic sweeps which undercut its otherwise gripping tension and visual beauties. **A-III**

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