

AS I SEE IT



Pat Costa

Watching "Monty Python's Flying Circus" the BBC comedy import seen at 10:30 p.m. Sunday nights on Channel 21 may leave you with one of two effects — feeling rather dumb or very square.

If that is the case take heart, it's the show that's at fault, not the viewer even though the producers would like to put the onus on the consumer.

Most of the trouble emanates with the writers. It appears that the 30 minutes is written by at least 10 different people, none of whom has seen or particularly cares what the other has created. At the end of the work week, an English gremlin presumably takes all the snippets and splices them together in one long segment which may or may not have a connecting thread.

The trouble here is that I have always been fond of British humor. I don't say that they necessarily do it better than the Americans but the drollness, the understatement, the broad, clipped accents, and the off center subject matter has always been a refreshing change from our direct, candid cannon blasts.

After a half-hour of "Circus" during which I kept glancing at the clock wondering why it didn't move any faster I kept wishing for some of those American volleys.

Six performers, five of them English, one from Minneapolis, comprise the cast, all of whom seem to have a much better time than anyone else although the studio audience tittered in what must have been the appropriate places.

Some of the humor is bawdy. It's the level of stuff my second grader and his seven-year-old pals giggle over — a snapshot of two women, one of whom with the help of some animation suddenly bares a breast. There was a gynecologist climbing out from under the kilt of a Scotsman, a stacked stewardess, use of the words bastard and toilet over and over.

I tried hard to find the saving grace in this particular show. I couldn't. Flying lessons, hijackers, psychiatrists as milkmen or was it milkmen as psychiatrists, an Anglican archbishop rehearsing his lines, animated fingers posing as Canada geese (although these must have been English) poetry reading and a take off on a TV mental health show and on and on and on gracefully unfunny and horribly void of direction or reason.

Hosteling Offered

The Rochester Catholic Youth Organization (CYO) has recently formed a CYO Youth Hosteling Club, chartered by American Youth Hostels, Inc., and is offering three treks this summer.

On the agenda are trips to the Adirondacks, to the Berkshire and Green Mountains, and to Toronto via the Thousand Islands

Further information on the programs are available through the CYO at 454-2030.

At Home with Movies

GOING HOME [1971] Thursday, May 29

Somewhere between the concept and the execution of this film something has been lost that might possibly have made it a mature, memorable experience.

As it is, the story of a young man (Jan-Michael Vincent) who, as a child, saw his father (Robert Mitchum) kill his mother in drunken rage and now seeks out the paroled father, to avenge the mother's death, has all the cliches — and none of the serious character analysis — of a course in abnormal psychology. Without any documentation we are asked simply to grant that the childhood experience has scarred the boy for life, that the young man will now exorcise his own demons by becoming his father's sexual rival by raping the father's new bride-to-be (Brenda Vaccaro).

Going home's surprising lack of moral perspective for the actions of its characters and its lack of any form of meaningful plot resolution — father and son simply part at the end — leave the viewer questioning what it was producer-director Herbert Leonard meant to say and to whom he wished to say it.

A-III

TERROR ON THE 40th FLOOR Thursday, May 29

Repeat of a made-for-television thriller about a fire that traps several workers on the top floor of a high-rise office building. The plot is one of movieland's oldest chesnuts, and the trick here will be to make it all seem fresh and exciting. The twist is that the people become trapped following an after-hours office party, which means that no one below realizes they are still up in the office.

John Forsythe is properly stuffy as the executive who tries to lead the way to safety, Anjanette Comer is a flirt from the typing pool, and ex-dallas Cowboy QB Don Meredith plays the office Romeo. For stark realism, the producers actually burned a condemned building in Long Beach, Calif.

Unrated.

ONE MORE TIME [1970] Friday, May 30

Possibly the worst big budget movie of the decade, one more time stars comedy team Peter Lawford and Sammy Davis Jr. in a sequel to Salt and Pepper. They chase about the English countryside in a contrived and irrelevant diamond smuggling episode that is horribly forced and unfunny. The timing of all the gags is off, and the plot and dialogue are predictable and stupid. The film was directed, if that is the word, by Jerry Lewis.

A-III

THE PEOPLE NEXT DOOR [1970] Friday, May 30

Teenage use of drugs in middle-class suburbia is the subject of this film adaptation by J.P. Miller of his 1968 award-winning program on the CBS Television Playhouse. Miller's screen credits (Behold a Pale Horse, Days of Wine and Roses) would lead a viewer to expect an insightful film on this national problem. Instead, People is a drearily moralizing, one-dimensional melodrama making the now-too-familiar distinctions between parents who drink and hide their sexual indiscretions, and the kids who smoke pot and flaunt theirs.

The story revolves around Maxie (Deborah Winters) who

grooves with the boys and trips on LSD to escape the reality of her hypocritical parents Eli Wallach and Julie Harris. The people next door, the local high school principal Hal Holbrook and his wife Cloris Leachman are, if anything, even more at fault because, as the film reveals, Maxie has been obtaining her supply from the principal's son.

The one supposedly authentic person in the morass is Maxie's long-haired musician brother (Stephen McHattie), who eventually teaches his bumbling father about life and raising children, though the boy has been silently aware of Maxie's aberrations from the start.

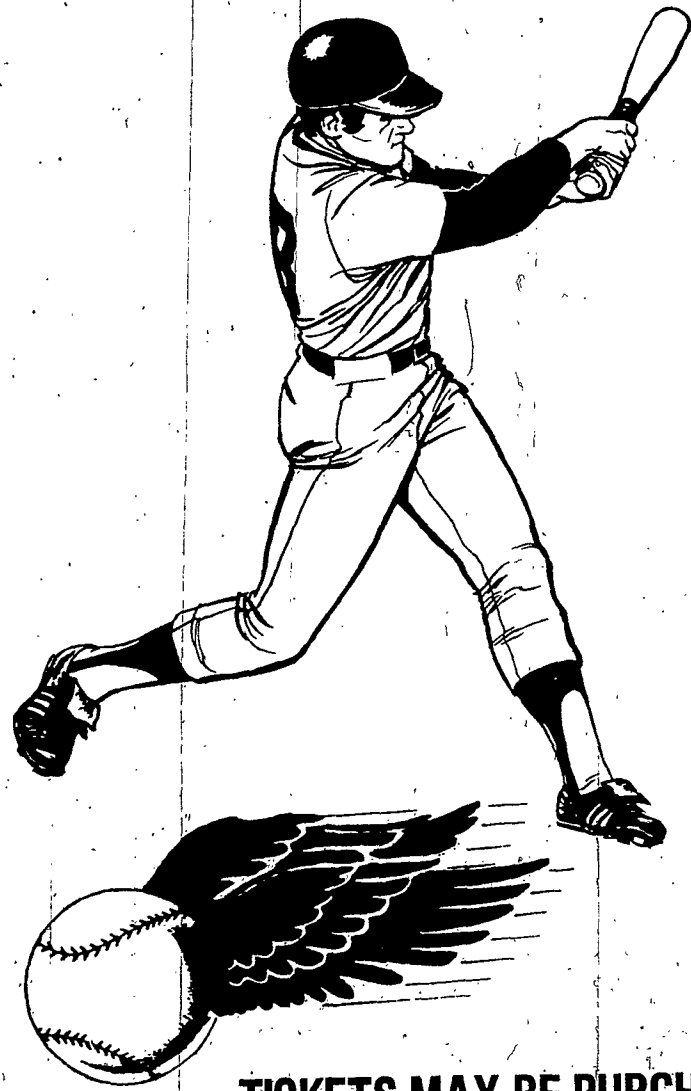
The film's resolution seems to imply that what psychiatrists and drug clinics cannot cure a good walloping by mother can. People addresses the issues of drug abuse, the generation gap and the complacent middle-aged middle-class with an irresponsibility that does a disservice to all concerned. Rather than make the necessary heavy cuts for TV, why didn't CBS simply rebroadcast their original Television Playhouse production?

C

THE LOG OF THE BLACK PEARL Saturday, May 31

Made-for-TV film stars Ralph Bellamy as a crusty old adventurer who dies and leaves his treasure-hunting ship to his grandson (Keil Martin), a stockbroker — who promptly forsakes Wall Street's calculated risks for the much headier stuff involved in treasure hunting on the bounding main. This is the third time afloat for this failed pilot film — don't these things ever go under?

Unrated.



Announcing... COURIER-JOURNAL Catholic Family Night TUESDAY, JUNE 17, 1975 Red Wings SILVER STADIUM RED WINGS vs. RICHMOND GAME TIME 7:30 PM

Bishop Hogan will be on hand to throw out the first ball immediately preceding the game.

TICKETS MAY BE PURCHASED AT THE RED WING BOX OFFICE PRIOR TO JUNE 17.

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