

Friar Joins TV Ranks of Xerox's Monk

By Peter Feuerherd
Loudonville (NC) — Xerox monk, move over.

Make room for the ITT friar. Franciscan Father Laurence P. Rainville, head of the computer science department at Siena College here, is the "star" of a new ITT computer terminal commercial.

Throughout the filming, the priest was dressed not in his Franciscan brown habit

— it was thought that a monk's costume was already too identified with Xerox in the public mind — but in the traditional clerical black suit and white collar.

Father Rainville said filming the commercial was "a real learning experience which has me looking at commercials in a new way."

The priest said he wasn't aware of all that goes into a 60-second spot. When he

accepted the job, he thought it would mean a day's labor. It ended up taking three days, including six hours to get a scene reflected correctly in his glasses.

The commercial, filmed in October, aired for the first time Dec. 13. Father Rainville joked that he has told his TV-watching friends that "they can't go out for a beer during the commercial."

The Computer Center, a converted chapel in which the priest had celebrated Mass and worked on his graduate studies, served as a backdrop for the advertisement.

ITT originally wanted a nun for the role, but the company was happy to switch to the priest, whose knowledge of computers adds authenticity.

Father Rainville had no

lines to memorize. Instead, he was filmed next to the terminal ad-libbing computer jargon with two young actors.

Some may charge that the commercial — joining the Xerox monk and the Blue Nun in television lore — trivializes religious life, but Father Rainville doesn't agree.

"We were strictly professional people," he said,

saying that he agreed to do the commercial because "I thought it would be good for Siena."

He said that many of the religious artifacts of the old chapel building still stand and will probably be seen in the spot. "St. Anthony was looking down on us all the time. There was a certain religious aspect to the whole thing."

MOVIES

Nichols' 'Silkwood,' Falls Woefully Short of Goal

By Michael Gallagher
New York (NC) — Mike Nichols, after a long absence from the screen, has returned as the director of "Silkwood" (Fox), an obvious attempt to turn the story of Karen Silkwood into a dramatic and socially significant film dealing with a crucial issue of our times: the risk factor in the production and use of nuclear power. Nichols' intentions are admirable, but his achievement and that of his scriptwriters Nora Ephron and Alice Arlen fall woefully short of his goal.

Meryl Streep stars as Karen Silkwood, a woman who worked in a plutonium processing factory. On her way to an appointment with a New York Times reporter in 1974 to tell what she knew

about unsafe conditions, she died in an auto accident which some contend was in fact no accident but a murder committed to prevent her evidence from being revealed.

Nichols and his co-workers have invested a great deal of labor and care in this film, but since we're dealing with real life not imaginative fiction here and libel laws are in force, they have had to fall back so far to secure their defenses that they would have been better advised not to have opened this particular campaign at all.

"Silkwood" is a film shaggy dog story. It's also like gathering together thousands of Eiffel Towers to construct a box of toothpicks. It's a drama in which the elements necessary

to drama have been left out.

If Karen Silkwood was in fact murdered, something the movie hints at but does not come out and contend (we see headlights looming up behind the woman's car and then Nichols cut to a rendition of "Amazing Grace"), who murdered her: plant management to save their necks or fellow workers to save their jobs? You pay your money and you take your choice.

All that Nichols, Ms. Ephron and Ms. Arlen have

to go on for sure is Karen Silkwood's unconventional private life and her working class environment, and they have fastened upon this desperately. Unfortunately, however, the depiction seems to be one of the working class as seen from above, an annoying air of condescension totally absent from Martin Ritt's otherwise quite similar "Norma Rae": poor wretches living without hope and culture or religion until at last the light of a liberal dawn breaks on the horizon. The

lack of religion doesn't weigh for much on Nichols's scale, though it comes in quite handy at the end when "Amazing Grace" functions as a kind of Crazy Glue to hold everything together.

Like the director and writers, Miss Streep, too, works quite hard, but, again, to the detriment of the film. She gives us a clever impersonation of a working class woman, but all the while the effort that went into it is all too evident. Missing from her portrayal of Karen Silkwood

are warmth and simplicity.

Because of some strong language, some brief nudity and the untidy nature of the

heroine's domestic arrangements (she has abandoned her common-law husband

and three children and is living with another man), this is mature fare, and the U.S. Catholic Conference has classified it A-III, adults. The Motion Picture Association of America rating is R, restricted.

Capsule Movie Reviews

"D.C. Cab" (Universal)

A wretched idea for a movie wretchedly executed, this crude, vulgar comedy written and directed by Joel Schumacher is obviously aimed at the most undiscerning of audiences. A fifth-rate taxi company on the verge of extinction suddenly shapes up and plays a heroic role in foiling a kidnapping. That fine actor Gary Busey is among the casualties here, which also include Mr. T and Adam Baldwin. Dreary and unfunny. Because of some especially foul language and some nudity, it has been classified O, morally offensive, by the U.S. Catholic Conference. The MPAA rating is R, restricted.

"Gorky Park" (Orion)

This adaptation of the best-selling novel by Martin Cruz about murder in Moscow, directed by Michael Apted with a screenplay by Dennis Potter, is disappointing in every way. The Russian setting, so vital in the novel, falls to pieces here. The background is a slightly altered Helsinki, Finland, and, a much worse failing, the Russians speak English with British accents, including William Hurt as Akady, the honest, apolitical detective in charge of the investigation. Hurt, of course, labors under the further handicap of being an American, and all things taken together seem to have done him in. He gives a listless, mannered portrayal that further deadens the movie. Stripped of its atmosphere, Cruz's ingenious story becomes reduced to a run-of-the-mill mystery. Because of a graphic but brief love scene, some violence and some gruesome sequences involving corpses, the film has been classified A-IV, adults, with reservations, by the U.S. Catholic Conference. The MPAA rating is R, restricted.

"The Keep" (Paramount)

A Nazi unit guarding an ancient fortress in Romania runs into some odd events in this arty, pretentious and thoroughly muddled drama of the supernatural written and directed by Michael Mann. Because of a vicious rape scene and some graphic sex, it has been classified O, morally offensive, by the U.S. Catholic Conference. The MPAA rating is R, restricted.

"The Man Who Loved Women" (Columbia)

Though the credits give no clue to the innocent, this limp Blake Edwards comedy is in fact a remake of a Francois Truffaut film of a few years back. Burt Reynolds plays a famous sculptor (the hero in the original, played by Charles Denner, a short actor with a long nose, had no such celebrity) who is insatiable in his pursuit of women. His obsession is eventually and quite literally the death of him, and the story, beginning with his funeral, is told in flashback by his psychiatrist, an unfortunate Julie Andrews who is forced to drone on incessantly, sharing with us some of the most banal insights ever set to film by her husband, the writer-director. Truffaut's original was not his most inspired effort, but at least he had the good

sense and good taste not to sentimentalize his hero. Because of some extremely crude sexual sequences, it has been classified O, morally offensive, by the U.S. Catholic Conference. The MPAA rating is R, restricted.

"To Be or Not to Be" (Fox)

Showing more courage than discretion, Mel Brooks has attempted to remake the 1942 Ernst Lubitsch comedy about a Warsaw drama troupe who outwit the Nazis and save the Polish underground, with himself and Anne Bancroft in the roles created by Jack Benny and Carole Lombard. The remake labors under several obstacles, any one of which would have been fatal in itself. Lubitsch was sophisticated. Brooks is not. Jack Benny was subtle and had a legendary sense of timing. Brooks is obvious, and his humor runs to slapstick and bad taste. Anne Bancroft, despite her notable talent, is not the incomparable Carole Lombard. And, finally, we know much more about the Nazis now than we did in 1942, and after Dachau and Auschwitz, it's hard to find anything funny about the Gestapo, however klutzy, however roly-poly. A movie for diehard Mel Brooks fans only. Brooks' usual crudity appears only fitfully here, and the U.S. Catholic Conference has classified it A-II, adults and adolescents. The MPAA rating is PG, parental guidance suggested.

"Two of a Kind" (Fox)

John Travolta and Olivia Newton-John have had the misfortune to pick this perfectly dreadful movie about God's sending a quartet of angels to earth to try and reform two nasty people. Written and directed by John Herzfeld. Though the movie is for the most part innocuous, because of some vulgar and obscene language it has been classified A-III, adults, by the U.S. Catholic Conference. The MPAA rating is PG, parental guidance.

"Uncommon Valor" (Paramount)

A wealthy Texas oil man (Robert Stack), whose son is an MIA in the Vietnam War and held in a prison camp in Laos, hires a Marine colonel (Gene Hackman) to recruit a group to go in to rescue him and his comrades. Among the latter is the colonel's own son. What follows is the conventional action film we've seen in all its essentials many times before, most notably in Richard Burton's "The Wild Geese," where it was done far better. Directed by Ted Kotcheff and written by Joe Gayton. Hackman is very good, as usual, and so is Fred Ward as one of his men, but this and a fairly literate script do not lift it above the level of the routine. One interesting point, indicating a certain limitation to the moral outlook and bringing to mind the Arab proverb, "The enemy of my enemy is my friend": a native bigwig in the drug traffic is heroically depicted since he gives his all and more for the team effort. The U.S. Catholic Conference has classified it A-III, adults. The MPAA rating is R, restricted.

TELEVISION

'American Catholic' Debuts in Diocese

Jesuit Father John Powell's new television series "American Catholic," will be carried this season by several cable television companies in the diocese, and is being promoted by the diocesan Office of Communications, under the direction of Deacon Thomas Kluchko.

The series combines "special features, reflections, music and interviews," as well as the priest's talks, promotional literature states.

Father Powell is well known in the Catholic community. His books have sold more than 7 million copies, and his television programs have been seen by more than 20 million.

"American Catholic" will cover such topics as: "Faith: the God Connection;" "The Challenge of Jesus;" "The Gift of Faith;" and "Jesus and the Be-Attitudes."

The series was produced by the now-defunct Catholic Television



AMERICAN CATHOLIC
with
Father John Powell, S.J.

Network of Chicago and is being distributed by Catholic Church Extension, the national evangelical organization based in Chicago.

AMERICAN CATHOLIC BROADCAST SCHEDULE

Cable Comp	Channel	Coverage	Week of:										
			1/9	1/16	1/23	1/30	2/6	2/13	2/20	2/27	3/5	3/12	
American Cable of Rochester	#5	Rochester City Limits	(To Be Announced)										
Peoples Cable	#19	Sub. Rochester Excl. Webster	Mon. 1/9 8:30 PM	Tues. 1/17 8:00 PM	Wed. 1/25 8:00 PM	Mon. 1/30 8:00 PM							
American Cable of Webster	#5	Webster	Mon. 1/9 8:00 PM	Mon. 1/16 8:00 PM	Mon. 1/23 8:00 PM	Mon. 1/30 8:00 PM	Mon. 2/6 8:00 PM	Mon. 2/13 8:00 PM	Mon. 2/20 8:00 PM	Mon. 2/27 8:00 PM	Mon. 3/5 8:00 PM	Mon. 3/12 8:00 PM	
Channel 12 West	#12	Greece/Gates Chili	Thurs. 1/12 8:00 PM	Thurs. 1/19 8:00 PM	Thurs. 1/26 8:00 PM	Thurs. 2/2 8:00 PM	Thurs. 2/9 8:00 PM	Thurs. 2/16 8:00 PM	Thurs. 2/23 8:00 PM	Thurs. 3/1 8:00 PM	Thurs. 3/8 8:00 PM	Thurs. 3/15 8:00 PM	