

Disney classic looks even better in re-release

By Gerri Pare
Catholic News Service

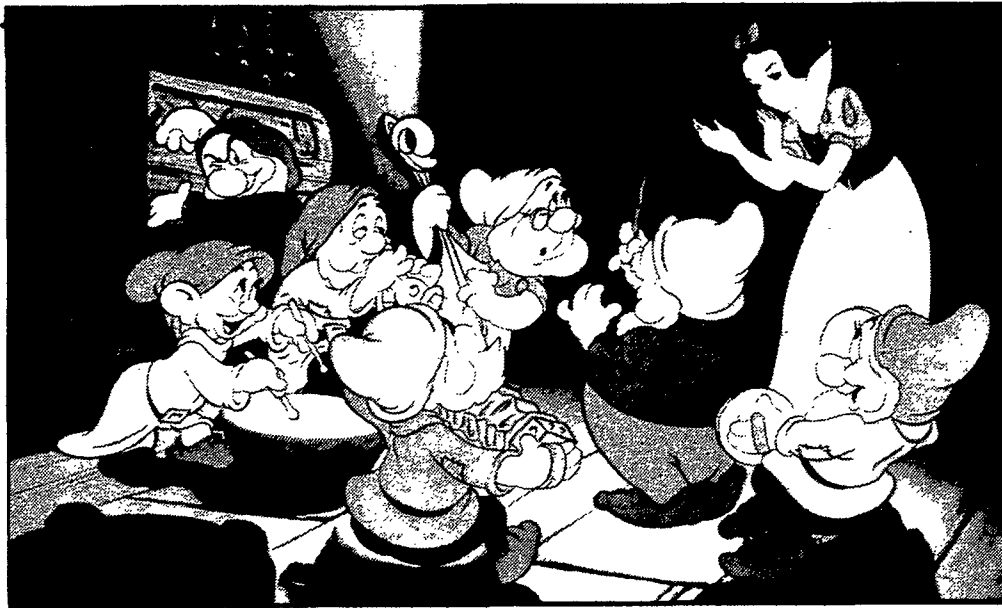
NEW YORK — This summer marks the eighth re-release — probably an industry record — of *Snow White and the Seven Dwarfs* (Disney). The movie was considered a triumph of storytelling and animation technique when it opened in 1937.

Based on the Grimm Brothers' fairy tale, it tells of a beautiful princess whose jealous stepmother, the Queen, wants her dead. Snow White takes refuge in the forest with seven friendly dwarfs, but the disguised Queen tricks her into eating a poisoned apple. Only a kiss from Prince Charming can wake her from a deadly sleep.

Even six decades later, the enchanting movie remains richly characterized, imaginative and beautifully animated in luminous colors.

While the dwarfs and their antics will delight youngsters, adults can also appreciate a genuinely dramatic story that balances elements of terror and joy. In addition, this go-round the tuneful songs have been polished to improve the sound quality and the print has been digitally restored for enhanced visuals. Today's cinema-savvy viewers may be duly impressed.

Snow White remains a classic for viewers of any age.



The Walt Disney Company
(Clockwise from top center) Doc, Happy, Bashful, Sneezy, Dopey, Grumpy and Sleepy entertain Snow White in Walt Disney's award-winning feature.

The U.S. Catholic Conference classification is A-I — general patronage. The Motion Picture Association of America rating is G — general audiences.

'Son in Law'

A conservative farm family is shaken when their college freshman daughter returns for Thanksgiving with a funky wildman on her arm in *Son-in-Law* (Hollywood).

The threadbare story is a vehicle for comedian Pauly Shore to expand on his far-out persona, made popular on MTV's "Totally Pauly" show.

He plays Crawl, a permanent student who majors in partying and wearing a wacky wardrobe. After talking homespun, homesick Rebecca (Carla Gugino) out of dropping out, he goes home with her for Thanksgiving to North Dakota, where he pretends they are engaged so she won't have to face

her longtime boyfriend's (Dan Gauthier) pressing proposal.

From there it's all down-on-the-farm sketches as future son-in-law Crawl is indoctrinated into farming's intricacies while the boyfriend plots his downfall.

Director Steve Rash gives Shore a long leash to vent his rakish, often rude and crude humor, and the results are wanting.

Moronic Crawl, the fish-out-of-water in middle America, of course ends up being wiser than all the adults in the movie. He revives Ma and Pa's (Cindy Pickett and Lane Smith) lukewarm marriage, puts some zip in the oldsters' square dancing and dispenses insightful advice about parenting.

With all this phony baloney on-screen, emotional honesty is nil and the humor can get mean-spirited. Any funny moments could easily fit into a 15-minute sketch.

This one's really for Shore fans; others seeking summer fun should head for some other shore.

Because of mild sexual innuendo, fleeting nudity, momentary violence and many crude remarks, the USCC classification is A-III — adults. The Motion Picture Association of America rating is PG-13 — parents are strongly cautioned that some material may be inappropriate for children under 13.

Editors tackle courageous subjects in book's selections

Womensalms, edited by Julia Ahlers, Rosemary Broughton and Carl Koch; St. Mary's Press (Winona, Minn., 1992); \$6.95.

By Sister Margaret Brennan, SSJ
Guest contributor

The shadow of a man sits at my table,
The shadow of a man shares half my bed,

This thing that came has gutted good and left me
The shadow of a man who isn't dead.

The "thing" that Jean Wood refers to in this touching poem from *Womensalms* is Alzheimer's disease. In four sad, succinct stanzas she gets it just right — the terror, loss and dark memory of a woman who tries to cap-

ture the bits of light as the husband she loves slips away from her.

Every selection in this anthology of essays, poems and prayers is — like this one — from a woman's view. The editors state in their preface that, though the works are all by women, they are not solely for women. They hope that the book might serve as "a bridge between the sexes and open up communication on difficult topics," including joint child custody, single motherhood, aging, facing cancer, the death of parents, child abuse and, predictably, the treatment of women in society and in our church.

Further, the editors see the book as a resource for discussion, prayer and personal growth.

How well *Womensalms* realizes these purposes remains to be seen. The

book offers several strong and moving pieces, such as "Alzheimer's Shadow" and a wonderfully evocative poem of a woman trying (with little success) to describe to a skeptical guest rhubarb's delightful taste as she remembers it from childhood. The guest "too quietly, slips her full bowl/under the edge of her chair." All emotion is not transferable!

The book does, however, suffer from any anthology's innate problem: an unevenness of quality. Many of the contributors speak with a genuine and universal voice; others seem only bitter, or their expression sounds like a school exercise or someone's unedited journal: pious, angry or honeyed.

The reader will find plenty of poetic gimmicks: arbitrary use of upper and lower case letters, weird hyphenated

pairings, trite metaphors. These are not my taste, but I suspect that the offerings in *Womensalms* were meant to be more inspirational than literary.

I find much to praise in *Womensalms* in spite of these problems: courageous subject matter, the celebration and validation of struggle, the attempts to show a feminine perspective on events and situations that are clearly universal. I can see parts of the book being used in prayer, in discussion groups, or in private meditation.

Maybe sometime someone will give equal time to men (*Menssalms*?)

Or, better still, some day we might see the truth of Virginia Woolf's contention that writing is best and truest when it has neither a male nor a female voice, but a human one. Then we can have a volume named, simply, *Psalms*.

Sister Brennan serves as co-director of St. Martin's Place, a food program at Our Lady of Mt. Carmel Church in Rochester.

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