

**PAT COSTA**  
**As I See It**



Some weeks ago I found myself humming a bouncy little ditty I had heard the night before on public television.

"Don't give a dose to the one you love most," I sang as I cheerfully rinsed out the frying pan and watched the suds swirl down the drain.

The program I had watched was the first part of two-segment treatment of venereal disease hosted by former talk show host Dick Cavett.

The catchy tune, performed by a rock group, had been just one of the unorthodox methods used by the producer in an attempt to reach and inform a young public where the incidence of VD, we are told, is higher than ever.

That was public television. About the same time, "Marcus Welby, M.D.," commercial television's most popular medic show, featured a dramatization of the subject. An unsuspecting young woman meets a new man, is intimate with him and sometime later is hospitalized with intense pain. The message: venereal disease is a menace not always detected until after irreversible damage may have been done.

It was not the first such TV drama to bring up the subject. I recall something similar on one of the doctor shows last year. In fact last year brought us other subjects we were not used to hearing about on the tube.

**'Boyfriend' At St. Agnes**

The Boyfriend, a musical spoof of the revues of the 1920s, will be presented by the St. Agnes High School Glee Club. Nov. 17 and 18 at 8 p.m. and on Sunday, Nov. 19 at 3 p.m.

Starring Betty Thorne of St. Agnes and Tom Weeks of McQuaid Jesuit High School, the play is directed by William Andia, with musical supervision by Sister Virginia Hogan and Choreography by Joan Young.

"All in the Family" had us laughing at one-liners that revolved around such heretofore unmentionables as menopause, temporary impotence, constipation, etc.

And, there was one remarkable show in which we the audience and Archie Bunker together learned that not every homosexual possesses a limp wrist.

As far as I know it was a first for television. This past week another first materialized. ABC gave us "That Certain Summer," a made-for-TV movie about two men who love each other.

The night before, in an attempt to beat ABC to the punch NBC had presented an episode of "The Bold Ones" dealing with lesbians.

Those responsible for the story of the two women apparently could not get over their own audacity in breaking a taboo and the result was a superficial, rather tiresome hour.

By contrast "That Certain Summer," starring Hal Holbrook and Martin Sheen as two adult, decent men whose relationship causes problems for those whom they care most about, was beautifully done.

Holbrook as a married man who had left his wife and family when he couldn't reverse his homosexuality and the younger Sheen wove us a story to remember.

Pain, compassion, vulnerability and a variety of the kinds of love were all elements in this work. Top-notch acting coupled with the sensitive writing of Richard Levinson and William Link made us care about all the participants. More importantly, it was made clear that almost any subject can be right for television if it is properly handled.

ABC reportedly was somewhat nervous about the reception of the movie and so obviously was our local station. WOKR thought it necessary for program manager Jerry Carr to come on before the program started to warn parents of the content matter. As seen from this corner, the worry was needless.

**At Home With the Movies**

**IN COLD BLOOD (1967)**  
**THURSDAY, Nov. 16 (CBS)**

A major television event, if they can pull it off without crippling the chilling film with cuts and commercial breaks. The film is a courageous, compassionate semi-documentary from Richard Brooks. His exemplary film recreates with shattering realism but a notable lack of sensationalism the true story of the senseless 1959 multiple slaying of the Clutter family of Holcomb, Kansas, and the apprehension and hanging of their killers.

From the Truman Capote non-fiction novel, the movie explores the backgrounds and motivations of the two criminals, and scrutinizes the practice of capital punishment. Exceptional use of black and white photography and Quincy Jones' music. Rated A-III, for adults.

**THE AMBUSHERS (1969)**  
**Friday, Nov. 17 (CBS)**

Pandering and generally inept attempt to cash in on the spy-flick craze of the mid-Sixties. The virtually non-existent plot serves mainly as the excuse for parading a succession of single- and double-entendres to assault your ears and a bevy of scantily-clad girls to titillate the hero and audience.

Dean Martin as Matt Helm in this B-rated, objectionable movie.

**THE GREEN BERETS (1968)**  
**Saturday, Nov. 18 (NBC)**

John Wayne took a break from acting and decided to do some propaganda work for the Army when he made this one. Based on the popular Robin Moore novel, the film follows Wayne and his band of green-capped minions as they clean up wave upon wave of those commie

gooks. The film emphasizes the he-manly slaughter of the Viet Cong to the point that it wallows in blood.

What ever happened to Sgt. Barry Sadler, anyway? Rated A-III, for adults, if they can stand it.

**PATTON (1970)**  
**Sunday, Nov. 19 (ABC)**

Long, full-scaled, absorbingly complex examination of the wartime leadership of George S. Patton, one of the most controversial and heroic figures in US military history. With George C. Scott in the title role, the film is a stunning triumph. Scott manages to capture Patton's character by skillfully blending his love of the fray and his indomitable will to win with his deep-down hatred of war itself.

This is a strong film that makes use of its violence and frequent profanity (much of which will necessarily be bleeped for TV) in a perfectly credible way. It's rated A-II, for adults and adolescents.

**BAREFOOT IN THE PARK (1967)**  
**Monday, Nov. 20 (NBC)**

Revolutionary Jane Fonda doing easy comedy, and it's a darn funny movie at that.

Broad comedy, strong direction and acting make for continuous laughter in this adaptation of Neil Simon's Broadway hit about a young married couple (Ms. Fonda and Robert Redford) whose apartment is five flights up from the street. Directed by Gene Saks, and rated A-III, for adults.

**WEST SIDE STORY (1961)**  
**Tuesday, Nov. 21 (NBC)**

It's the Jets versus the Sharks in this spectacular film of the rousing Jerome Robbins' musical with music by Leonard Bernstein. The story is a contemporary, inner-city adaptation of the classic Romeo and Juliet theme, with Richard Beymer and Natalie Wood as Tony and Maria, the star crossed lovers.

The songs and the dance numbers are the selling card, and in terms of its energy, the movie is among the very best. It won ten Oscars. Rated A-III, for adults.

**BRIAN'S SONG (1971)**  
**Tuesday, Nov. 21 (ABC)**

Rebroadcast of one of the finest made-for-TV features ever made. The film focuses on the short career of a professional footballer, Brian Piccolo of the Chicago Bears, with an emphasis on his friendship with another halfback, Gale Sayers. James Caan and Billy Dee Williams play Piccolo and Sayers, and their performances are sensitive.

The script is able to evoke honest emotion without melodrama. Piccolo died at age 26 of cancer. There are no ratings for the TV-made movies.

**GARGOYLES**  
**Tuesday, Nov. 21 (CBS)**

TV-made flick stars Cornel Wilde, Jennifer Salt, and Grayson Hall in a horror-suspense thriller dealing in a bizarre tale about demonology deep in a spooky setting of ancient Mexican ruins. Has some chilling effects for those who dig this kind of film.

**Oratorio Society In Sunday Concert**

The Rochester Oratorio Society will sing Mozart's Grand Mass in C Minor and Stravinsky's Symphony of Psalms Sunday night, Nov. 19, in the Eastman Theatre.

The chorus of 250 voices, conducted by Theodore Hollenbach, will be accompanied by the Rochester Philharmonic Orchestra. Soloists for the Mass will be Michael Crouse and James Cortney of the Eastman School of Music, and Carole Bogard and Joan Caplan of New York.

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