



AS I SEE IT  
Pat Costa

I guess there is something good to be said about reruns after all. For instance all winter long come eight o'clock on a Saturday night and who was ever closest to the television set would make sure the knob was turned to CBS.

Missing Archie Bunker and Co. was unthinkable although there were intimations that neither the babysitters nor the kids voted for the bigot when we weren't home.

Then when reruns started a couple of months ago (was it really as early as February or did it just seem that way?) the eight-year-old started pumping for "Emergency" which is seen at 8 p.m. on NBC.

It caught on and fast. The format is a loose one centering around a pair of paramedics who are part of a larger fire-fighting and rescuing operation.

Paramedics are trained in a few months time to do some jobs ordinarily performed by doctors. The principle behind the plan is that by showing certain capable individuals how to do routine jobs, doctors can treat larger segments of the population. Paramedics, used extensively on the battlefield initially, leave the judgments to doctors.

In the case of the show "Emergency" the doctors are situated at a large medical center

and give instructions by radio to the paramedical team which roams around the city by truck, responding to alerts.

The attractive twosome who star in this vehicle are Randolph Mantooth and Kevin Tighe. Back at the hospital the doctor in charge is Robert Fuller with Singer Julie London as the sultriest nurse to hit television. Julie's husband Bobby Troup has a smaller part as another doctor.

There are several stories in each hour long program with a minute amount of humor a la Dagnet. The writing is substandard, transition non-existent, but excitement generated by the various alert calls and the attractiveness of the characters compensate in good part.

What happens when a director decides that the star of the show is too quiet and needs a little more animation if audiences are to be captivated? A gruesome example is Joyce Brothers on her new half hour show "Living Easy" which Channel 13 has substituted for the daily cartoon show at 8:30 a.m.

Dr. Brothers' animation may be the most artificial thing ever seen on the home screen with the exception of Arthur Godfrey's jovial laugh.

And Now . . .  
**Jonathan Livingston Caterpillar?**

New York [CPF] — Its publisher calls it a "contemporary adventure parable in the genre of Jonathan Livingston Seagull and The Little Prince."

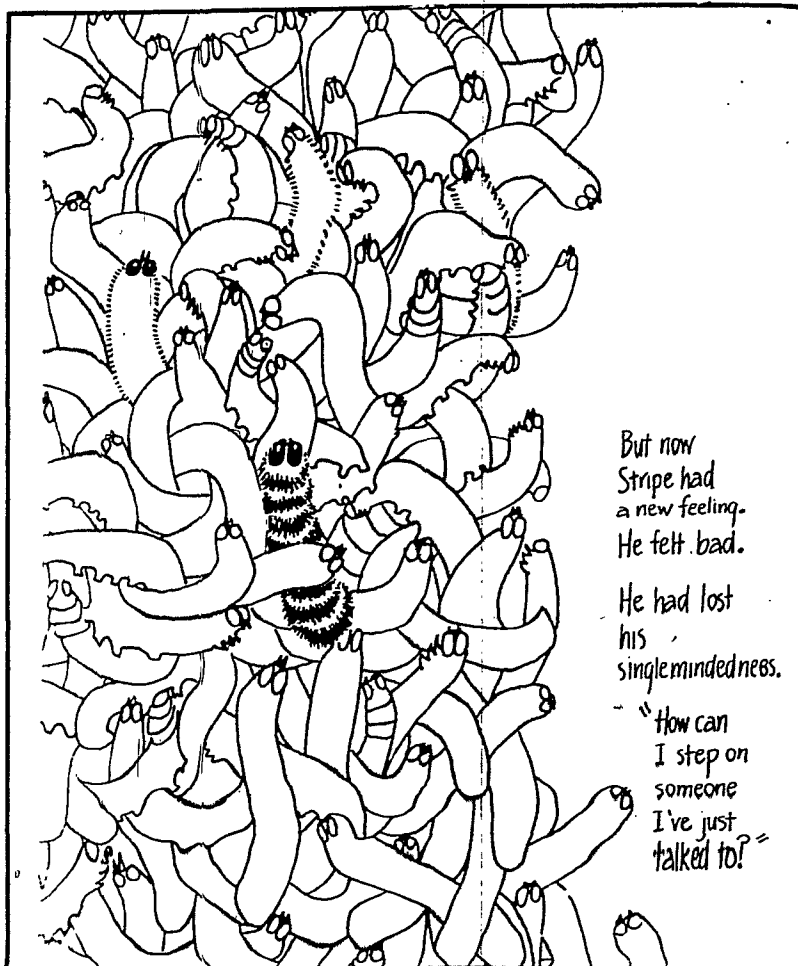
Those who read Trina Paulus' Hope for the Flowers will undoubtedly readily agree, for those who have read this Newman Press book about two caterpillars have seen in it allegories about faith, redemption, grace, eternal life and other religious mysteries.

In his review of Hope for the Flowers, Neil Kluepfel, editor of Today's Parish magazine, confessed that "the biggest challenge a reviewer has . . . is not to over-kill."

"Because it's so brief in word content, but overflowing with pleasant vibrations and Christian-living messages," wrote Kluepfel, "it would be easy for the reviewer to prepare a review which would rival in length the book itself and also gum up the author's message by adding all sorts of personal insights."

He merely settled for a description of the plotline, with the observation: "In an over-organized, computerized world, Trina Paulus' book is a delightful oasis. Sensitive people will be charmed by this modern-day parable."

Hope for the Flowers is a story about two caterpillars named Stripe and Yellow. When we first encounter Stripe, he is eating and growing and thinking to himself; "There must be more to life than just eating and getting bigger."



But now  
Stripe had  
a new feeling.  
He felt bad.

He had lost  
his  
single mindedness.

"How can  
I step on  
someone  
I've just  
talked to?"

He is shortly attracted by the sight of what appears to be a huge pillar in the distance. As he gets closer, Stripe notices that it is nothing more than a column of caterpillars, each busily crawling and climbing over one another, trying to reach the top.

While he is away, his mate Yellow comes upon a caterpillar going into a cocoon who tells her, "I have to do this to become a butterfly . . . It's what you are meant to become."

Excited by the possibilities of what awaits him at the top, Stripe starts climbing too, although no one else on the column knows exactly what's "up there."

Yellow asks how one becomes a butterfly, and the other caterpillar answers, "You must want to fly so much that you are willing to give up being a caterpillar."

"The first moments on the pile were a shock," goes the narration. "Stripe was pushed and kicked and stepped on from every direction. It was climb or be climbed."

And in the book's most significant interchange, Miss Paulus writes:

"You mean to die?" asked Yellow, remembering three who fell off the top of the caterpillar pillar.

It is a philosophy Stripe accepts, until he meets another caterpillar, a female named Yellow, who startles him by wondering aloud whether the climbing is worth it.

"Yes and no," he answered. "What looks like you will die but what's really you will still live. Life is changed, not taken away. Isn't that different from those who die without ever becoming butterflies?"

Yellow convinces Stripe to go back down with her and to be content to crawl together and nibble grass and to wait for something better in life than crawling over other caterpillars toward a questionable goal.

Torn between wanting to believe the caterpillar and wondering what Stripe will think if he returns and fails to find her, Yellow, in an act of faith enters a cocoon, becomes a butterfly, flies up the pillar that Stripe is climbing, and coaxes him back down.

But soon afterward, Stripe becomes restless again, and more curious about what the other caterpillars are striving toward, and goes off by himself to find out.

"To get to the top he must fly, not climb," is the message Stripe finally understands.

**At Home With the Movies**

**SPIRAL STAIRCASE [1945]**  
Wednesday, May 23 [ABC]

David O. Selznick's top-notch chiller about a psychopathic killer running amok in a small New England town. With George Brent, Dorothy McGuire, Ethel Barrymore. [A-II]

**BLOW-UP [1967]**  
Thursday, May 24 [CBS]

Michelangelo Antonioni's elaborately structured, dazzlingly photographed, complex, and ultimately inconclusive film about the alienation of man in modern society, and secondarily the hazy line between illusion and reality. David Hemming stars as a young British photographer who becomes enmeshed in an apparent murder. Vanessa Redgrave appears briefly as part of the murder plot — or is she?

The film caused a sensation upon its theatrical release, and was condemned by the Catholic Film Office, because of the inclusion of nudity in a crude sexual context — which will doubtless be trimmed away for TV consumption. In any case, the film is not for young viewers, and many adults will find it as best a matter of taste. [C]

**RUN WILD, RUN FREE [1969]**  
Friday, May 25 [CBS]

Sensitive, probing film about a young English country lad (Mark Lester), who retreats from his real surroundings into an imaginative world close to nature. His parents (Sylvia Syms and Gordon Jackson) do not understand his problems, but they are wise enough not to intrude when an outdoorsman neighbor (John Mills) befriends the boy and teaches him the art of falconry, gradually drawing him back to stability. [A-I]

**THE DEVIL'S BRIGADE [1968]**  
Saturday, May 26 [NBC]

It's based on an actual military event — the formation, training and battle experiences in Italy of the Special Service Force, the forerunner of the Green Berets. Opinions on the movie are bound to differ drastically. Some viewers will be struck by its affirmation of human potential in the midst of

stress and the grimness of war, while others will deplore it as a subtle (or not so subtle) glorification of war. With Vince Edwards and William Holden. [A-III]

**THAT'S MY BOY [1951]**  
Sunday, May 27 [ABC]

Well; they never were as funny as Laurel and Hardy, or Abbot

and Costello, but Dean Martin and Jerry Lewis were always good for a few moments of hysteria and fun in their early 1950's vehicles. This one puts them on campus, with Dino wooing the cute co-eds and getting off a few mellow tunes, and Jerry, naturally, bumbling his way to football varsity stardom. His main running technique is to find the nearest escape route. [A-II]

**Once Over Briefly**

- BLACK CAESAR—Condemned—**The musical score by James Brown is all that sets this apart from other cheap exploitation films.
- BLACK GUNN—Objectionable—**Jim Brown and violence of every description.
- BOOK OF NUMBERS—Adults—**The old one-two from Raymond St. Jacques. Enjoyable.
- BROTHER SUN, SISTER MOON—Adults and adolescents—**The paradox of the Franciscan life is that Zeffirelli will make a lot of lire off his patron saint.
- CHARLEY, ONE-EYE—Adults—**Somebody is going to pay. You.
- CHARLOTTE'S WEB—Everyone—**E. B. White's classic animals are now animated.
- CLASS OF '44—Adults—**A Hermie, Oscy, and Benjy reunion.
- CRIS AND WHISPERS—Adults, with reservations—**Bergman's study of women, pain, and contact.
- DISCREET CHARM OF THE BOURGEOISIE—Adults—**Discreetly indiscreet Bunuel reveries.
- EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS—Adults—**As good as its name is long.
- FELLINI'S ROMA—Adults, with reservations—**The title says it all. Rome, yes. Fellini, unmistakably.
- FIVE FINGERS OF DEATH—Adults—**Chinese-imported tale of Hai Karate, low quality.
- HEARTBREAK KID—Adults—**Neil Simon
- plus Elaine May equals enlightening adult comedy.
- KID BLUE—Adults—**And we all took the promise of Last Movie literally.
- LADY CAROLINE LAMB—Adults—**Lord Byron had sense enough to drop her. Why didn't Robert Bolt?
- LAST TANGO IN PARIS—Condemned—**Sexually explicit Love-less Story, with an acting tour de force by Brando.
- LIFE AND TIMES OF JUDGE ROY BEAN—Adults—**Paul Newman as the grizzly frontier "hangin' judge."
- LOLLY MADONNA XXX—Objectionable—**The industry gave this brutal, inhuman film a PG stamp. The Catholic office thinks it deserves every bit of an R.
- MAN OF LA MANCHA—Adults—**The impossible nightmare.
- SCORPIO—Adults—**A stinger of a film, with Burt Lancaster as a double agent.
- SLITHER—Adults—**James Caan, Peter Boyle, Louise Lasser, and Sally Kellerman on a serpentine trip.
- SOUNDER—Everyone—**Unquestionably one of the best films of 1972, the story of a black sharecropper family during the Depression. You can tell it's Mattel.
- SOYLENT GREEN—Adults—**You wouldn't want to paint your garage that shade.
- THIEF WHO CAME TO DINNER—Adults—**One of these days, Ryan O'Neal will wake up and find out he's not really an actor, but a department store dummy.
- THEATRE OF BLOOD—Adults—**Vincent Priceless.

**DESK SPACE AVAILABLE**

24 Hour Ans. Service

1295 Portland Ave.

Call Mrs. Patterson 342-9300

**GUIDE TO FINE DINING**

<p><b>The Big Elms Restaurant</b> 196 Seneca St., Hornell, N.Y. Our Colonial Room—famous for 50 years. Home baked pastries our speciality. Open daily 7 a.m. - 12 midnight. Introducing the new Victorian Dining Room (gourmet specials). Cocktails, Banquet Room. Authentic antiques, Tiffany-type leaded shades create the ideal Victorian atmosphere. Luncheon weekdays 11:30, Dinner 5:30, Sunday 12:30. 1-607-324-7430.</p>	<p><b>Hof Brau Haus</b> Now open Sundays 406 Lyell Ave. Home of real German &amp; American cooking. Wide choice of continental dinners, such as Sauerbraten with potato pancakes and Bavarian beef goulash. Open daily for lunches and dinners. Bavarian music Fri., Sat. nites. Phone 254-9660. Your hosts, Bill and Betty Oswald.</p>
<p><b>Glen Iris Inn</b> Letchworth State Park Get away from your problems with a restful, relaxing stay at our lovely Inn. See the beauty of the seasons in Letchworth State Park. Telephone 716-493-2622.</p>	<p><b>Kar-Mac Manor</b> Routes 5 &amp; 20, Between Geneva &amp; Waterloo, Thruway Exit 42. Dinners from \$2.95 — Featuring Prime Rib — Char Broiled Steaks — Chicken Oregon — Liver &amp; Onions — Seafood — Dancing Fri. &amp; Sat. Rte. 5 and 20 Between Geneva &amp; Waterloo, Reservations — 789-1305 or 539-8044.</p>
<p><b>National Hotel</b> Routes 20A and 39, Cuylerville, N.Y. Host to travelers since 1937. Located in historical Genesee Valley, two miles southwest of Geneva. Steaks, chops, broiled in the open pit. Prime ribs, seafoods, large entree selection. Open weekdays 5 to 11 P.M. Sun. 12 to 9 P.M.</p>	<p><b>Mr. Mike's Viking</b> 1485 Mt. Read Blvd., near Lexington. Prime Ribs, Surf &amp; Turf, Lobster Tails every day. Luncheon specials. Entertainment nightly. Serving from 11 A.M. lunch and dinner. 485-0420 for reservations. Closed Sundays.</p>

For information on rates, Phone Bill Coffas, 454-7050