

AS I SEE IT

Pat Costa

Most television critics used to make horrible jokes about the long running series "Ozzie and Harriet." And rightly so.

Not me. I loved the escapism of it. There were Ozzie and Harriet a perfect married couple who never had a fight. Ozzie was always headed to one of two places — the golf course or the ice cream parlor, to bring home several half gallons. Harriet was always in the kitchen turning out chocolate chip cookies.

The most serious problem the family ever seemed to have was deciding which parent would get up to help the boys with their paper route. As far as I know, Ozzie didn't have to depend on a job for their wherewithal. Does anyone remember him ever leaving for work?

When the show left the air after 13 straight years I had to search around for another fantasy world. I never did find one to equal it.

Now I don't have to. The couple are back, minus their sons who are married and have children of their own.

So, because the boys' room upstairs is empty, the Nelsons take in two college girls, one black, one white.

The resulting show: "Ozzie's Girls." Frankly I would hesitate to recommend the show to anybody who was looking for originality, sparkling wit or intricate plotting. On the other hand if you like the

warmth of the characters — and I do — then "Ozzie's Girls" on Channel 13 Friday nights at 7:30 is for you.

I would like to be able to report on "Bob and Carol and Ted and Alice" based very loosely on the wife-swapping movie of a couple of years back.

The truth is that I watched 15 minutes of it and promptly fell asleep in my reclining rocker. I'll have to try another episode before I venture a definitive opinion but from the brief glance I did have I'd say it looks more like a crashing bore than an assault on our moral senses.

Watched one of the new episodes of "Streets of San Francisco" with Karl Malden and Michael Douglas (son of Kirk). If it transcends the usual cops and robbers, and I think it does, then it is definitely to the credit of the two co-stars. Malden's talent has long been established. He and Douglas work beautifully together blending an efficient professionalism with identifiable characterizations.

"S.F. Streets" is the 10 to 11 p.m. fare Thursdays, also on Channel 13.

At Home With the Movies

THE ANDERSON TAPES
[1971]
Saturday, Oct. 13 [NBC]

Director Sidney Lumet almost succeeds in splicing together an exciting "perfect heist" narrative and an ironic statement about electronic eavesdropping, public and private. The trouble is that the two don't quite mix as well on the screen as they did in the popular Lawrence Sanders novel. Sean Connery plays Duke Anderson, a likable but businesslike thief who has hatched a master plan to knock off an entire New York luxury apartment building. His plan is perfect on the surface, but underneath lurks a multitude of bugging and filming devices hearing and watching every move. Plot twists abound. A-IV

JOHN AND MARY [1969]
Sunday, Oct. 14 [ABC]

Here's a fine but obscure flick about the almost comic loneliness of two single people and their one-night relationship. Dustin Hoffman (John, of course) and Mia Farrow (Mary, of course) meet at a "singles" bar and spend together most of the next 24 hours. What is sad about the relationship is that it is, like John's furniture, merely "functional." After the need is served, each goes, alas, his/her own way. The seeming casualness with which John "picks up" Mary and with which the couple trot off to spend the night should be unacceptable to many viewers. B

WITH SIX YOU
GET EGGROLL [1968]
Monday, Oct. 15 [NBC]

Doris Day plays a widow in overalls with three sons and Brian Keith is a widower with one daughter. The result is a "clean" joke of the sly, nudging variety

based on the problems of keeping the courtship "secret" to avoid the accusing eyes of the children, and of bringing harmony to the new marriage. This is the sort of entertainment film that gives "family" pictures a bad name. A-II

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Once Over Briefly

I COULD NEVER HAVE SEX WITH ANY MAN WHO HAS SO LITTLE REGARD FOR MY HUSBAND — Adults — We could never go to any movie that has so little regard for our intelligence.

LADY ICE — Adults and adolescents — The Icewoman Cometh?

LAST TANGO IN PARIS — Condemned — Sexually explicit Love-less story with an acting tour de force by Brando.

LE SEX SHOP — Condemned — Claude Berris' soft-edged satire on sexual attitudes at best can be described as tasteless.

MACKINTOSH MAN — Adults — Paul Newman stars, John Huston directs. Both could've done better.

NIGHT WATCH — Adults — A disappointing murder melodrama with Elizabeth Taylor.

O LUCKY MANI — Adults, with reservations — Comedy of the absurd with self-proclaimed superstar Malcolm McDowell. The film has a lot going for it, especially in the interpretive/musical genius of Alan Price.

OKLAHOMA CRUDE — Adults — Oh, what a beautiful gusher.

ONE LITTLE INDIAN — Everyone — James Garner's performance is engaging and energetic, and so is his camel's.

PAPER MOON — Adults — Ryan O'Neal and daughter Tatum as con artists extraordinaire.

PYX — Adults, with reservations — A murder mystery mixed with modern-day satanism. Karen Black and Christopher Plummer star.

SIDDHARTHA — Adults — It has achieved its aim. Pictorially beautiful.

SLAUGHTER'S BIG RIP-OFF — Condemned — Ed McMahon should stick to selling beer and dog food, and he should bring Jim Brown into the business.

STATE OF SIEGE — Adults, with reservations — Costa-Gavras' excellent study of political assassination and economic imperialism in Uruguay.

SSSSSSSS — Adults — Sssssssstyng sssshow with Sssstrodher Martin as an insssance sssstudier of ssssnakessss.

TOM SAWYER — Everyone — All of the frosting, but none of the cake, from the Twain classic.

TOUCH OF CLASS — Adults — Just a touch, but not much more. With Glenda Jackson, George Segal.

WHITE LIGHTNING — Adults — Burt Reynolds as a paroled Georgia moonshiner. Ned Beatty, also from the Deliverance cast, is excellent here as the county sheriff.

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