



AS I SEE IT

Pat Costa

In between taking a look at some of the new programs and stopping now and then for a glance at some oldies such as Carol Burnett Show we came across a documentary presented by CBS Reports entitled "A Boy Named Terry Egan."

Terry, an eight year old, is one of 80,000 children in the United States who suffer from autism, a condition in which the victim appears to be completely withdrawn into himself.

CBS cameras and correspondent Daniel Schorr followed Terry and members of his family (he is the ninth of 10 children) around for months with actual filming spread over a period of six weeks.

As television producer Isaac Kleinerman pointed out in promotional material, Terry is one of the lucky ones because his parents and a priest uncle realized something was wrong with the child at an early stage.

Terry has had special help in wrestling with his mystery disease (no known cause, no known cure) and while the strides he has made at Loyola University's special school may seem minimal to the viewer they obviously appear as giant steps to the child's family.

Watching the relentless camera focus in on some of Terry's most private and tortured moments I found myself becoming more and more angered.

For example, Terry was afraid

to have a doctor touch him during a physical checkup, fear of touching a symptom of autistic children.

Yet there was the camera and heaven only knows how many CBS personnel focused on the little victim as the doctor probed and poked his way through the examination to the moaning sounds of the child's private agony.

As one of the teachers or doctors interviewed during the documentary pointed out in reference to a learning experience, "We have no way of knowing how much of this is getting through to the child." Interestingly enough many autistic children are thought to be extra bright.

During the doctor's exam and again during another "touch time" (called an intrusion period) it seemed patently clear to the viewer that perhaps too much was "getting through to him."

At the end of the 60 minutes I asked myself repeatedly, Why, why should a child already suffering have to be subjected to this kind of scrutiny?

Was it to help inform the public about the problem of autism? Was it to offer encouragement to other parents of autistic victims? Or was it simply because the producer wished to add another plus to his list of credits. If that is the main reason it simply is not good enough.

At Home With the Movies

GUESS WHO'S COMING TO DINNER? [1968]
Thursday, Oct. 25 [CBS]

Stanley Kramer's fourth film dealing with an aspect of racial or religious bigotry is a bright if almost totally irrelevant comedy starring Spencer Tracy and Katharine Hepburn as parents of a daughter (Katherine Houghton) who want to marry a distinguished black doctor (Sidney Poitier). Though the film stacks the deck somewhat, since this particular couple will never have to face the social circumstances others would, the effort of both their families to cope with racial issues and the generation gap adds a dimension of truth. **A-II**

CHISUM [1970]
Saturday, Oct. 27 [NBC]

Big John Wayne collaborates with his current favorite director, Andrew V. McLaglen, in a boisterous, rousing, good-old-fashioned Western. The Duke, naturally is cast as a larger-than-life character, cattle baron John Chisum, who figured prominently in the bloody Lincoln County cattle wars that Pat Garrett and Billy the Kid got involved in. As usual, there is the standard Wayne-fudging of moral issues where the "Winning of the West" is concerned (Chisum, after all, was a pretty ruthless guy), but for folks who like their Westerns full of slam-bang action at the expense of historical accuracy, Chisum is the ticket. **A-I**

THE ORGANIZATION [1971]
Sunday, Oct. 28 [ABC]

This third outing of Sidney Poitier as Lieutenant Virgil Tibbs of the homicide squad does not compare with his original role in *In the Heat of the Night*. This one is, simply a thriller with no attempt at characterization and little mystery to involve the audience in its fast-paced proceedings. The title refers to an international dope ring which has agents everywhere, including, apparently, the police department. Dedicated to destroying the ring's heroin traffic stand a group of street people whose loved ones have been killed by drugs. Because they are operating outside the law, Poitier is torn by his oath as a policeman and by his desire to apprehend the pushers. There is enough violence here for parents to think twice about letting the kids stay up to see it. **A-III**

ECUMENICAL RETREAT

Owego — An ecumenical retreat for all high school students from here will be held at Watson Homestead Nov. 30 to Dec. 2. Bernie Smith, a youth leader from Canada, will be the main speaker.

CACTUS FLOWER [1969]
Monday, Oct. 29 [NBC]

Deft conversion of the Broadway hit makes for a film that has the vitality and sustained comic appeal to keep its weak story afloat. The plot, such as it is,

involves a romantic triangle of the classic ilk: a prosperous Manhattan dentist (Walter Matthau), his dizzy hippie-type girlfriend (Goldie Hawn), and his hardboiled and apparently staid receptionist (Ingrid Bergman). Any bets on who gets him? **A-III**

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Once Over Briefly

- AMERICAN GRAFFITI** — Adults — For a good time, call on theaters showing this film. It's a 1962 teenage world revisited, complete with T-Birds, blond bombshells, and Wolfman Jack.
- AND NOW THE SCREAMING STARTS** — Adults — Aaaaaiiiiiieeeee!!!!
- BANG THE DRUM SLOWLY** — Adults and adolescents — A genuinely moving story about friendship between two baseball players. A home run.
- BLUINE IN LOVE** — Adults — Slick, off-beat, occasionally hilarious, and Kris Kristofferson comes of age as an actor. With George Segal, Susan Aronson.
- DON'T PLAY US CHEAP** — Not rated — Van Peebles' musical comedy about life in Harlem shows a lighter side to ghetto living, and to Van Peebles himself.
- 40 CARATS** — Adults — A lot of fake jewelry, despite Edward Albert's genuine performance.
- HAPPY MOTHER'S DAY** — LOVE, GEORGE — Objectionable — A bizarre tale set in a New England fishing village. Darren McGavin's first shot at directing fails miserably.
- HARRY IN YOUR POCKET** — Adults — A male fashion show disguised as an offbeat crime movie.
- HEAVY TRAFFIC** — Condemned — A gross cartoon, from the people who brought us Fritz the Cat. This time out they're Crumb-less but still Crumb-y.
- HIRELING** — Adults — Subtle, superb character study of a high-born lady recovering from a breakdown and a WWI vet trying to get into the taxi business. Veddly veddly British.
- HITI** — Objectionable — Below the belt.
- 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.
- LE SEX SHOP** — Condemned — Claude Bern's 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 MAN!** — 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.
- PX** — Adults, with reservations — A murder mystery mixed with modern-day satanism. Karen Black and Christopher Plummer star.
- SAVE THE CHILDREN** — Everyone — Rockumentary about 1972 Black Expo.

- SIDDHARTHA** — Adults — It has achieved its aim. Pictorially beautiful.
- SISTERS** — Objectionable — Debbie Reynolds meets Sally Field? No-o-o way.
- STATE OF SIEGE** — Adults, with reservations — Costa-Gavras' excellent study of political assassination and economic imperialism in Uruguay.
- STONEKILLER** — Adults, with reservations — Another thrilling, action packed cop movie. No hum.
- SSSSSSSS** — Adults — Ssssssssssssssss with Sssstrother Martin as an insssane sssstudies of ssssnakesss.
- 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.
- WATTSTAX** — Adults — An incredible concert film, this black Woodstock does best with Richard Pryor's barstool satire.

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