



# AS I SEE IT

Pat Costa

When critics of the Senate Watergate Committee charged that members of the august group were not zeroing in on witnesses who seemed to be telling less than the truth, the panel said that it was not their place to expose by cross-examination the outright liars and the shadings of truth.

The Senate panel's contention was that both those who were telling it like it was and those who were not, under the scrutiny of the television camera's eye, would be revealed.

The implication was that those who looked and sounded guilty were guilty. Those who looked and sounded innocent are innocent.

I never did go much for that line of reasoning, for the good reason that there are those to whom the camera is a frightening and awesome piece of machinery. And there are those who are so accustomed to it that they do not regard it with anything more than a "benign neglect."

But then last week one Archibald Cox—prosecutor about to be fired—held a press conference. And I began to see what the panel had been talking about.

I would have sworn after watching the crew cut topped figure for half an hour that here

was an honest man.

Part of my assurance came from what the man said and how he said it.

He bent over backwards to relate how he worried that he might be "getting too big for his britches" in defying the President at one point and at another he worried that his "vanity" might be working overtime.

The slow unmeasured beat of his voice was another indication of his probity. No fast talking, no glibness, no confusing play on words, no concentric circles.

But mostly I just kept watching him and somehow I knew he was an honest man because he knew he was an honest man. And the television camera had the vehicle for the communication.

It does not always work—this power of the camera. This time it did.

Eastman Kodak Co. is going into the business of underwriting public television. It's the first time for Kodak. The vehicle, "The Men Who Made the Movies" starts Sunday, Nov. 4. Check your TV listings for times on the eight-part series about the films and careers of veteran Hollywood directors.

# At Home With the Movies

**BULLITT [1968]**  
Thursday, Nov. 1 [CBS]

Steve McQueen joins the top echelon of screen detectives in this fast-paced and highly entertaining film. Lt. Frank Bullitt is assigned to guard an underworld hoodlum who has turned state's evidence. Despite precautionary efforts, his charge is shot. Robert Vaughan as a particularly obnoxious big-shot politician makes Bullitt's job extremely difficult. The story takes place in San Francisco, which serves as the background for two of the most exciting chase sequences in recent Hollywood films; an extended, hair-raising automobile race, and a menacing cat-and-mouse hunt through International Airport's terminal. The film displays a convincing realism thanks to the heavy concentration on details, the tight-lipped performance by McQueen, and the excellent direction by Peter Yates. A-III

**THE BRIDGE AT REMAGEN [1969]**  
Saturday, Nov. 3 [NBC]

The bridge in question was the last bridge left over the Rhine as the Allies closed in on Germany in 1945. The drama centers around its destruction ordered by Hitler and the German officer-in-command's reluctance to carry it out because blowing it up would leave 50,000 German troops stranded. Peter Van Eyck and Robert Vaughn play the German officers saddled with the dilemma. In the meantime, an American detachment led by George Segal and Ben Gazzara is racing toward the bridge. The film's gutsy resolution involves a recognition by both sides of the horrible human toll of war. A forceful film, made with reality and compassion. A-III

**VALDEZ IS COMING [1971]**  
Sunday, Nov. 4 [ABC]

Burt Lancaster is cast as the long-suffering martyr in the cause for justice. Unfortunately he is made a disgraceful fool for the first half of the film and a superman in the last half, surrounded throughout with blood and excessive violence, and smatterings of nudity to spice the stew. Lancaster plays a simple but hardheaded Mexican-American deputy trying to rectify a nasty situation. A Negro is mistakenly shot as a murderer, and Lancaster would like to give his widow some money. The narrative concerns itself with his dogged attempts to get the money from those responsible for the incident. A-III

**FAMILY SUNDAY**

Ithaca—Sunday, Nov. 4 will be another "Family Sunday" at Immaculate Conception Parish.

**YOURS, MINE, AND OURS [1968]**  
Monday, Nov. 5 [NBC]

Director Melville Shavelson tells the fact-founded story of a Navy officer widower (Henry Fonda) and a Navy widow (Lucille Ball) who meet, fall in

love, and get married. The hitch? He already has ten children; she has eight. The comedy that results is predictable but keeps in touch with reality. It's a family-type of picture that's light years ahead of the Brady Bunch. A-I

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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 — Aaaaaiiiieeeee!!!!
- BANG THE DRUM SLOWLY** — Adults and adolescents — A genuinely moving story about friendship between two baseball players. A home run.
- BLUME IN LOVE** — Adults — Slick, off-beat, occasionally hilarious, and Kris Kristofferson comes of age as an actor. With George Segal, Susan Anspach.
- 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. Veddy veddy 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 Berri'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.
- PYX** — Adults, with reservations — A murder mystery mixed with modern-day satanism. Karen Black and Christopher Plummer star.
- SAVE THE CHILDREN** — Everyone — Rookumentary about 1972 Black Expo.
- SIDDHARTHA** — Adults — It has achieved its aim. Pictorially beautiful.
- SISTERS** — Objectionable — Debbie Reynolds meets Sally Field. No-o-way.

- STATE OF SIEGE** — Adults, with reservations — Costa-Gavras' excellent study of political assassination and economic imperialism in Uruguay.
- STONE KILLER** — Adults, with reservations — Another thrilling, action packed cop movie. Ho hum.
- SSSSSSSS** — Adults — Sssssssssssy sssssssssssstropher Martin as an insssane sssstudier of ssssnakesss.
- TOM SAWYER** — Everyone — All of the frosting, but none of the cake, from the Twain classic.
- TOUGH 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.

### CHICKEN DINNER

East Bloomfield — The people of St. Bridget's parish will hold their annual dinner Tuesday, Nov. 6, serving chicken with biscuits and gravy, from 11:30 to 1:30 p.m. and again from 5 until 7. Prices: \$2 for adults, \$1 for children under 12.

## GUIDE TO FINE DINING

<p><b>The Big Elms Restaurant</b> 156 Service St., Hornell, N.Y. Our Colonial Room—famous for 30 years. Home baked pastries our specialty. Open daily 7 a.m. to 12 midnight. For luncheon see new Victorian Dining Room. Roomy, modern, comfortable. Tiffany-type leaded glass chandelier. Ideal Victorian atmosphere. Lunch daily weekdays 11:30. Dinner 5:30. Sunday 12:30. 7-667-324-7450.</p>	<p><b>Hof Bran Haus</b> Near corner Stearns 405 Lynch Ave. Home of real German &amp; American cooking. Wide choice of continental dishes, such as Sauerbraten with potato, Schnitzel and Roast Beef. Open daily. For Res. call 736-2444. Your hosts, Bill and Betty Seibert.</p>
<p><b>Mr. Mike's Viking</b> 1485 Mt. Read Blvd., near Lexington Prime Rib, Beef &amp; Pork, Fish, Turkey every day. Luncheon special. Entertainment nightly. Serving from 11 A.M. lunch and dinner. 485-0620 for reservations. Closed Sundays.</p>	<p><b>Kar-Mac Manor</b> Routes 5 &amp; 20, between Corvus &amp; Waterloo, Thurway Exit 4. Dinner from \$3.25 — Featuring Prime Rib — Char Broiled Steaks — Chicken Orzorgo — Liver &amp; Onions — Seafood — Beef &amp; Sea Smorg. every Friday. Dancing nightly except Tues. &amp; Thurs. Reservations — 789-1385 or 539-8644.</p>
<p><b>National Hotel</b> Routes 20A and 39, Corliverville, N.Y. Host to travelers since 1837. Located in historical Genesee Valley, two miles southwest of Genesee. Steaks, chops, broiled in the open pit. Prime rib, seafoods, large entree selection. Open weekdays 5 to 11 P.M., Sun. 12 to 9 P.M.</p>	<p><b>Grassi's Restaurant</b> 461 State St. Fish Fry every Fri. 11-11 p.m. Serving dinners Sundays 11-6 p.m. Luncheon daily 11 a.m.-2 p.m. Specializing in Italian food. Private room for banquets &amp; parties. Call for reservations. 454-3736.</p>

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