



AS I SEE IT Pat Costa

The head of the house and I do not appear to be seeing eye to eye this television season.

Take a recent Wednesday evening for example. The preliminaries went something like this.

He: "What do you want to watch?"

Me: (Anticipating) "Well, I'm not going to waste an hour on Kojack."

He: "The Times-Union says it's great, don't miss it."

Me: "The New York Times says it's more of a ripoff than a spinoff of Telly Savalas' Emmy Winning The Marcus-Nelson Murders."

He: "Well, if the reviews are that far apart, we'd better watch it and decide for ourselves."

At the end of 60 minutes his verdict was that the show was "somewhere in between, neither as bad as the one critic had charged, nor as good as the other had believed."

As for me I find it difficult to take serious any man (or woman) who shaves his head.

I'm too busy wondering who they are trying to fool to concentrate on the story line.

No matter if the script has the actor in question turning tough, gentle, philosophical or incoherent my mind is on the shiny dome.

Obviously, I keep thinking, he has little hair or he wouldn't shave it off. Or maybe he had a serious disease as a child.

Usually such conjecturing on the part of the viewer is enough to ruin the effect of the best written dialogue and plot.

In this particular episode it didn't matter. Some young punks had mortally wounded a cop and holed up in a store with several hostages.

What does our shaven hero, a New York City police detective, do but walk in on them unarmed trying to save the hostages and get his colleague some medical help.

Eventually there is the usual shootout, Kojack again braves the dangers of defying the last lone gunman and the story is over.

After having watched a second episode of "Griff," which stars Lorne Greene as a retired police captain turned private investigator three nights before, I put part of my reaction down to simple weariness.

One reason that this spinoff did not come up to the much acclaimed "Marcus-Nelson Murders" is that the latter, a true tale, had a much better story line.

But most of the problem I think is that we are oversaturated with detective shows this season. Except for the hard core buffs you'll enjoy them more if you limit yourself to one a week.

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.

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.

ELECTRA GLIDE IN BLUE — Adults — Rock mogul James Guercio enters a new medium, and produces an imitation Easy Rider that's pure pretension. Nevertheless, he tried.

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. Veddyy veddyy 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.

JEREMY — Adults — Phony story of a Jewish teenager's adolescence in New York.

JIMI PLAYS BERKELEY — Not rated — Hendrix' death has produced more of his music than his life did. For buffs only.

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

NAKED APE — Adults — This adaptation of the Desmond Morris best seller is nothing to go bananas over.

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 — 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.

SPOOK WHO SAT BY THE DOOR — Adults — Story of a black CIA agent U-turns midway from wry comedy to vicious revolutionary propaganda.

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.

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.

At Home With the Movies

THE GRADUATE [1968]
Thursday, Nov. 8 [CBS]

Here's to you Mike Nichols, for giving us this tale of innocence in a corrupt world, brought off with deadpan sincerity and likeableness by Dustin Hoffman in the title role and with an equal mixture of voraciousness and poignancy by Anne Bancroft as the infamous Mrs. Robinson, the affluent suburban housewife who seduces him. Katharine Ross is attractive as her college-day daughter with whom Hoffman falls in love and eventually rescues from the marriage altar in an unbelievable ending. Very funny, at times devastating, and loaded with symbolism and stunning photography. A-IV

AIRPORT
Sunday, Nov. 11 [ABC]

Here's a typical Hollywood attempt to capitalize upon a literary success, this time Arthur Hailey's best selling novel. Those who enjoyed Hailey's intricate tale of a mad bomber (played here by Van Heflin) aboard an airborne 707 and of the fortunes of those connected with the flight will no doubt find the same fascination with the film that they discovered in the book. The dramatis personae: Well, there's the manager (Burt Lancaster), his wife (Dana Wynter), his girl friend (Jean Seberg), the pilot (Dean Martin), his wife (Barbara Hale), the airport maintenance chief (George Kennedy), a little old lady stowaway (Helen Hayes) the co-captain (Barry Nelson), the bomber's wife (Maureen Stapleton), etc., etc. A-III

BAREFOOT IN THE PARK [1967]
Monday, Nov. 12 [NBC]

Broad comedy, strong acting and direction make for continuous laughter in this adaptation by Neil Simon of his own popular Broadway hit about a young married couple (Jane Fonda and Robert Redford) whose apartment is five flights up from the street. Mildred Natwick, Charles Boyer, Herbert Edelman and Fritz Feld contribute dandy supporting roles. Surefire lines, funny bits of business and sight gags point to a successful directing debut for Gene Saks. A-III

THE COWBOYS [1972]
Tuesday, Nov. 13 [ABC]

John Wayne plays an aging rancher who has a big herd of cattle to move north to the railhead, but all of the local ranch hands and drivers are off to the gold fields in California. The solution puts Wayne in a worse pickle — he has to hire a bunch of schoolkids (average age about 11) and "train" them in cow-punching along the trail. With the

help of cook Roscoe Lee Brown, this works out OK, with the usual adolescent problems arising and a particularly gruesome death of one of the youngsters. The grand finale is in the most violent Wayne tradition and has the kids

slaughtering a bunch of cattle rustlers who have brutally murdered the "Duke." Seeing Wayne killed is so rare a treat that in the end it might be the strongest motive for watching. A-III

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