

**AS I SEE IT**



Pat Costa

A letter to the editor recently took on what the writer considered this column's attack on "Apple's Way." The point of the letter was why pick on decent family entertainment instead of the host of mindless, bloodletting crime dramas that fill the TV schedule.

The complaint was a legitimate one. Why indeed? Because my children happen to like "Apple's Way" and because as most parents realize there is very little else that one can let them watch without constant worry about the violence they are observing. I see this program a great deal more than I would like to.

That may be one of the reasons I write about it more often than some of the more sordid programs that abound.

One other reason is that I think it is important to write about it. Important because "Apple's Way" tries. It was conceived in the image of "The Waltons," another show that tried and succeeded to a good degree. "Apple's Way" doesn't make it. Not in my opinion.

Why then not let it rest in peace and ignore it?

One of the standard methods of criticism learned back in some literature class which the viewer or reader or listener can apply to a work is embodied in these three questions:

1. What did the author (or composer or artist etc.) set out to do?
2. How well did he (or she) do it?
3. Was it worth doing in the first place?

**COURIER DEADLINE**

The Courier-Journal deadline is noon Thursday for articles intended for the following Wednesday edition.

**STAMP AUCTION**  
 Nov. 23 - 7:00 P.M.  
 lots on display from 6 p.m.  
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The answer to question one is the crux of the issue. Earl Hamner Jr., the creator of "The Waltons," attempted first of all to entertain us. Second he wanted to show us the interaction in a reasonably normal, reasonably happy, average midwestern family. Finally, he carved out a stiff goal for himself. He wanted to give the parents and children watching this program a lesson each week — a lesson in love, in growth, in responsibility — all while he was entertaining us.

Simply because he set his goals so high, we must apply a stiffer standard than to the trashy gumshoe and cop shows, some of which have no other goal than to assault our senses with savagery worthy of a most barbaric civilization.

Each week when Ronny Cox as George Apple begins his "sermon" or lesson of the week I cringe. I cringe because it is done with no grace or charm but mostly because there is no subtlety. To illustrate: One of the more recent episodes dealt with the son's football injury and the father's attempt to show him the folly of risking more and permanent disability for what should have been just a game. The dialogue written for George Apple's dissertation was the usual explicit and complete to the point of redundancy.

I could not but compare it with a movie on the same subject first shown last winter with young Gary Busey as the star and rerun in the last month or so.

In the latter case the writers let the actions and the facial gestures show the tragedy of some schools and communities overemphasizing the importance of football. I will not soon forget the Busey picture.

The thrust was gradual, the lessons implicit, the impact of the social statement devastating.

Because "Apple's Way" attempted to say much the same thing, because it raised our expectations it must come under closer scrutiny than pure escapism. Thus far, although it seems to be gaining ground, it has not yet hit the target upon which its sights have been trained.

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**At Home With the Movies**

**C.C. AND COMPANY [1970]**  
 Friday, Nov. 22

This is Grade-Z trash starring Joe Namath and Ann-Margret in a ludicrous motorcycle melodrama. The big question is supposed to be, Can sweaty biker C.C. Ryder (Namath) find true happiness with high-class Ann McCalley (Ms. A-M). Who cares? The real question is which gives the worse performance in a cut-out role.

Smirking constantly, Namath appears to be filling time between knee operations, and Ann-Margret simply acts bored with Joe and the whole project. No wonder. And you won't see the offensive sex scenes that gave the film its only distinction — thanks to the remaining public standards the networks set for themselves.

**ZEPPELIN [1971]**  
 Saturday, Nov. 23

While the Kaiser's dirigibles bomb London from heights out of range of early biplanes, British intelligence agents decide to slip

a spy into the Zeppelin works. On a test flight of the latest model an agent learns it is to be used in a secret mission that will decisively destroy British morale. As the plot situation suggests, it is all derring-do of the most romantic sort with no pretensions at being anything but an entertainment.

Michael York, Elke Sommer, Alexandra Stewart, and the rest of the cast are pleasantly relaxed as they go through their paces. Director Etienne Perrier has paced his action with humor, suspense, and some quite good special effects work.

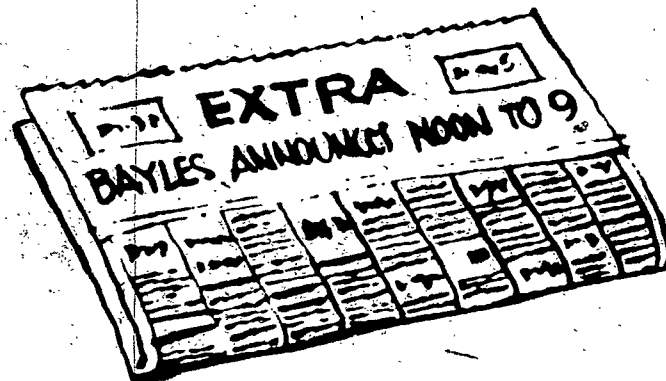
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**Bayles Announces Noon to Nine**

We're happy to be part of a national effort to conserve energy. The President has requested this and Bayles will help. Therefore, our new hours will be from noon 'til nine, Monday through Friday, and Saturday ten 'til five. Our offices and warehouse will remain open mornings, but we anticipate the later opening of our showrooms will result in a 12% energy saving.

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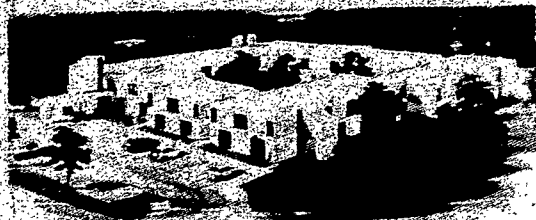
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