



"I WAITED FOR HEAVEN TO DO SOMETHING WHEN MOSES—THE LAWGIVER—WAS PRE-EMPTED BY THE MISS UNIVERSE CONTEST. WHEN NOTHING HAPPENED, I THREW MY DIET BOOK THROUGH THE PICTURE TUBE!"

AS I SEE IT



Pat Costa

We took our yearly vacation from television and the only program we were sorry to miss was the fifth installment of "Moses the Lawgiver." Wouldn't have been so bad except that the previous Saturday night when we had access to a TV set, CBS in its infinite wisdom saw fit to substitute "Miss Universe" for the highly rated biblical mini-series. The tawdriness of this kind of programming move tells us all we need to know about the network and the almighty buck. Seems as if they could have thrown us Moses fans a sop and at least named Miss Israel a runnerup.

TV Guide reports that kids don't favor the children's shows that FCC Chairman Richard Wiley and ACT President Peggy Charren think they do.

Instead, in interviews, kids revealed they preferred such gems as "S.W.A.T.," "Cher," "Kojak" etc. A couple of months ago I took my own survey among our children's friends and came up with an uncontented winner. It was the Friday night offering "Kolchak—The Night Stalker." That's a commentary on something or other but I'm afraid to delve into it.

A reader has objected to my criticism of the Carvel commercial which features an owner from Queens whom I find impossible to understand. The reader suggests that perhaps her ear is more attuned to broken English than mine. I doubt it. I grew up communicating with two grandparents who never really mastered the king's English. The difference: Nobody tried to

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exploit or capitalize on their fractured syllables.

Cable TV has come to our suburb and a former neighbor reports that after signing up for the service (an \$8 monthly charge plus an optional extra \$8 for top notch movies) she has already had to impose a limit on her youngsters. Only one movie per day.

There is the potential problem, she says, of their family doing nothing else. On the day I talked to her the kids had opted for an afternoon showing of "The Sting" over a trip to the pool—in spite of 90 degree temperatures.

And there's another thorn that cable TV movies present: "I'd forgotten how rough the language is in 'The Sting,'" she moaned.

TV Film on Death To Be Repeated

On Death and Dying, an award winning television special featuring Dr. Elizabeth Kubler-Ross, will be aired at 5 p.m. Sunday, Aug. 10, by NBC Channel 8. The film, made in Dr. Ross' home near Chicago, presents her in an informal discussion of her thirty years' experience in counseling dying patients, their families and hospital professionals.

The Office for Film and Broadcasting of the U.S. Catholic Conference describes the program as "a sane and compassionate look at one of life's more fearsome aspects." It was produced by NBC News, Public Affairs Department, in association with the Catholic film office.

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At Home with the Movies

THE CARETAKERS [1963]
Thursday, Aug. 7

Drama focuses on an unusual out-patient mental health center administered by Robert Stack. (Not to be confused with the film version of the Harold Pinter play, THE CARETAKER, which touches on the same sort of theme.) Naturally, the suspicion of the old guard at the hospital, where the program is located, comes to the fore — and forms the core of the conflict. Joan Crawford plays an opposing head nurse. Polly Bergen co-stars.

A-III

GENERATION [1969]
Thursday, Aug. 7

Screen adaptation of a Broadway comedy by William Goodhart, who also is responsible for the screen version. The story concerns a hippie (Pete Duel) and the daughter (Kim Darby) of a high-powered, ulcer-prone advertising executive (David Janssen) who set up house in an East Village loft and decide to have a baby by natural childbirth—to be delivered by Duel without benefit of a doctor. Janssen's consternation at his new grandson-out-of-wedlock and the couple's do-it-yourself obstetrical plans, make for some funny moments of adult comedy. The sharp edges of the play's original statement, however, have softened so that what results is little more than a situation comedy that leaves everybody more or less unscathed.

A-III

THE COWBOYS [1972]
Friday, Aug. 8

John Wayne plays an aging (at last!) rancher who's in a pickle — he has a big herd of cattle to move north to the railroad, 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 school kids (average age about eleven years) and train them in cow-punching along the trail. With the help of cook Roscoe Lee Browne, this works out OK, with the usual adolescent problems arising and a particularly gruesome death of one of the youngsters. By the midway point many squeamish youngsters and parents may have dropped away. But for those who stick around, there's a grand finale in the best and most violent Wayne tradition, which

has the kids slaughtering a bunch of luckless cattle rustlers who have brutally murdered the Duke (this is one of the rare Wayne movies in which the star allows himself to be killed). When this insidiously violent movie reached its bloody climax in Radio City Music Hall, the little kiddies stomped and cheered as their onscreen peers dispatched the grown-up villains. You take it from there.

A-III

ZIG ZAG [1970]
Friday, Aug. 8

Insurance man George Kennedy discovers he has a malignant brain tumor. He sets himself up to be convicted of an unsolved crime and arranges that his wife will receive the reward offered by the insurance company. There is an amazing amount of complication involved while he lays the phony clues leading to his arrest and arranges for the money. Eli Wallach as the lawyer and Anne Jackson as Kennedy's wife are both lost in the jumble of events, and the incredibly contrived ending detracts from what merits the plot may have had.

A-II

THEY CALL ME TRINITY [1971]
Friday, Aug. 8

This is a silly little spaghetti Western intended as a spoof on that now classic genre, which succeeds magnificently in achieving its unpretentious goals. Terence Hill grins his way through his role of the grimmest, laziest, fastest outlaw gun in the West who is drawn into a conflict involving evil rancher Farley Granger, a band of pudgy Mexican bandits and some bearded pacifist Mormon farmers. He and his outlaw brother (posing as the town sheriff) radicalize the farmers and teach them a primitive form of frontier karate that makes for a climactic confrontation.

A-III

ICE STATION ZEBRA [1968]
Saturday, Aug. 9

Zebra's strength lies in its authentic recreation of a submarine's conquest of the North Atlantic and the sights and sounds of the underwater maneuverings involved in navigating a nuclear-powered warship. The cast is generally able; Patrick McCoolhan takes top honors in this category, while Rock Hudson tries too hard as All-American submarine captain. Jules Verne might well be confused by Zebra's unnecessarily intricate relations of spies and counter spies, but he would love this rendition of space-age intrigue at 20,000 leagues under the sea.

A-I

THE ARRANGEMENT [1969]
Saturday, Aug. 9

Kirk Douglas stars in Elia Kazan's semi-autobiographical story of the emptiness of "the good life." An \$80,000-a-year ad man, Douglas reviews his life as a sham, a series of give-take, love-hate "arrangements" with people such as his wife (Deborah Kerr), and mistress (Faye Dunaway). His job, naturally, has lost all meaning for him; he has lost touch with his Greek-American roots, etc., etc. Most of the rough language and coy ruddity have been removed for home TV consumption.

B

ST. MARY'S FAIR

Bath — This Saturday, Aug. 9, is festival day at St. Mary's Church on East Morris Street. There will be music and food and booths featuring, among other things, attic treasures and hand-crafted articles. The fair will run from 2 p.m. until midnight, with a chicken barbecue beginning at 5. The barbecue price is \$2.50 for adults, \$1.25 for children through 12 years of age.

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