



# Little Big Screen strangler airs despite pressure

art ferranti

As with the season in general, crime movies lead this week's batch of films and those that are offered are generally pretty good. The lead off film is *The Boston Strangler* to be televised Sunday on ABC at seven-thirty. With Tony Curtis as the deranged plumber Albert DeSalvo (recently killed in prison) and a mustachioed Henry Fonda as his relentless pursuer, the film chronicles the mass murders of over a decade ago of thirteen women. On the whole, an excellent film that fortunately omits a documentary style, this film does have a few bad moments. It is interesting to note that ABC delayed the showing of this film from October due to public pressure. After *Fuzz!* was shown, bums and hoboes were torched in Miami, Detroit, Boston, and New York to name a few the following week. One of the subplots of *Fuzz!* had been that of setting fire to derelicts. Remembering that skyjackings followed in whatever city Rod Serling's *The Doomsday Flight* was shown years ago and that a few "Hawaii Five-O" episodes have led to sniping incidents, ABC wisely decided to show another film. So it is reasonable to assume that *The Boston Strangler* will be edited for TV more than is normal for a film to be.

★★★★

Telly Savalas stars in the pilot for his series "Kojak" Friday on 22 at seven-thirty in *Kojak and the Marcus-Nelson Murders* (originally titled *The Marcus-Nelson Murders* only). Also based on a true story in New York of 1963, this made-for-TV film excels as it engrosses the viewer when a boy confesses to the murders he did not actually commit. It enrages the viewer when *Kojak* is frustrated by the police echelons in his trying to save him. An excellent cast and the city's backdrop add force to the script. It will be shown in one two and a half hour segment having been edited from its original three hours. It is probably the best made-for-TV film I have ever seen as far as plot, acting, and drama go.

*The Night They Raided Minskies* premieres Saturday on 16 at eight. This hilarious burlesque comedy was filmed in only three weeks and just sort of happened. Jason Robards, Jr., Bert Lahr (the famous cowardly lion), and Britt Ekland star in this farce of the twenties and prohibition. It may bring back memories to some of Nickies last March 29.

★★★★

On the other side of the spectrum, the trashy and badly acted *Valley of the Dolls* makes its third go around Thursday of 22 at eight. Despite an excellent cast, this Jacqueline Susann adaptation lacks any semblance of intelligence, skill, and art. It is a terrible movie. Of course, on TV it gets high ratings. A little higher on the bad movie scale (now having gone from lousy to dull), Burt Reynolds and Susan Clark star in *Skullduggery* tonight at eight on ABC. Its plot concerns the typical anthropological team's efforts to find the missing link (typical for movies, that is) and who is attacked by the furry little fellows instead. Skip it in favor of *Rabbit, Run* airing directly opposite tonight on 16. James Caan stars as a man having marital problems (a mistress and at the same time his wife becoming pregnant) and turning to booze. It is not a happy film but it proves that Caan is one of the better "new" actors about. Also in the cast are Carrie Snodgrass (*Diary of a Mad Housewife*), Jack Albertson (*The Subject Was Roses*), Arthur Hill (*Owen Marshall*), and Anjanette Comer as the mistress. It was filmed totally in Reading, Pa.

★★★★

Now we come to the new made-for-TV films. Tomorrow night *Get Christie Love!* premieres with Tereasa Graves in the title role as a cop after a narcotics ring (yawn). She is reared in the martial arts and beats up her share of mobsters. A series pilot, I do not give it much hope since TV frowns on

female leads in dramatic series (the only one to date was "Honey West" with Ann Francis). For instance, there was once a script of the original "Star Trek" that had the female crew members take over the ship because something happened to the men. The NBC censors canned the whole idea. As much as TV may voice approval, it will not as yet bend to the whims of women's lib.

On Wednesday at seven Andy Griffith plays a cruel employer who more or less coerces his workers to join him in a motorcycle endurance test in *Pray for the Wildcats*. William Shatner, Robert Reed, and Marjoe Gortner (in the "Kojak" movie too) also star in this *Deliverance*-esque film. An hour later on 16 Robert Foxworth stars in another pilot entitled *The Questor Tapes* about an android who searches for his creator. Created by "Star Trek" overseer Gene Roddenberry and "Star Trek" producer Gene Coon, it may seem like another "Six Million Dollar Man" but it does have the different premise that the hero of the show is completely not human (which would lend to irony if this show made its way onto the fall schedule and *Get Christie Love!* did not).

★★★★

The final network film of the week is the "ABC Suspense Movie" *Heatwave* Saturday at seven thirty which has Ben Murphy and Bonnie Bedelia as a young couple escaping a

heatwave in the city and running into trouble in a desert. On next Sunday channel 16 at 10:15 airs *Two For the Road* as its late movie entree with Albert Finney as an unfaithful husband to Audrey Hepburn in a catchy comedy-drama.

For late night viewing the best bets are Christopher George and wife Lynda Day George's *A Beautiful Killing* tomorrow night at ten thirty on ABC and *Sitting Target* Wednesday night on CBS at ten thirty, with Oliver Reed and Jill St. John in a somewhat violent tale concerning a prison break. Martin Luther King is saluted that same night over on ABC at ten thirty and Thursday Dick Cavett has Muhammed Ali and Joe Frazier as guests.

★★★★

**Sports and Specials:** The Notre Dame Basketball Team will travel to a revenge-crazed UCLA and play next Saturday at ten thirty in the evening. It will be telecast live by TVS on 16. Jacques Cousteau has a special tonight at seven on 28 called "The Flight of Penguins." Jack Benny's special Thursday at seven on 16 has George Burns, Redd Foxx, Johnny Carson, and Dinah Shore as guests. And Miss Shore's most celebrated beau Burt Reynolds guests on the Bob Hope special immediately following Benny on 16. Dionne Warwick and Dyan Cannon add the female spice to the show.

**Trivia Questions:** I have two questions this week. The first was contributed by a fellow trivia person in New Orleans who wishes to be called Ploz and the second is one of mine. (1) What was the first spoken line in *The Wizard of Oz* movie? (2) What were the last two lines in the film *King Kong*?

Answers: (1) "Where's Toto?" spoken by Dorothy. (2) "It wasn't the planes that finished him. It was beauty that killed the beast," spoken by Robert Armstrong.

## joni mitchell tonight

a preview by fred graver

Joni Mitchell. Ever sensitive to the underlying currents of life; ever reaching into the soul, a surgeon of the spirit; ever plucking with incredible honesty at the untouched strings; ever accounting for the high price one pays in becoming real; linking in one sweeping image the deeper pains and the elusive beauties of life; capturing and exhibiting the new visions, the new realizations.

I am forever thankful that there are poets and lyricists of Joni Mitchell's caliber. There are not many, but then mobs get to be cumbersome when engaged in delicacies. At the discovery of her songs, one finds not only extraordinary insights and stunning images, but words which have been given their deserved music. Through her music one experiences a reawakening of the essence of poetry: the music of the earth.

She has authored many lyrics which are easily recognized but not always connected with her. "I've looked at love from both sides now-both win and lose and still somehow-it's love's illusions I recall- I really don't know love at all." "Both Sides Now" has been sung by everyone from Frank Sinatra to Judy Collins. "And I dreamed I saw the bomber jet planes-flying above in the sky-turning into butterflies-above our Nation." "Woodstock", a sort of anthem for that lost venture into the garden, was electrified by Crosby, Stills, Nash, and Young. She wrote what is probably the most beautiful and haunting chorus of any song I've ever heard: "And the seasons-they go 'round and 'round-and the painted ponies go up and down-we're captured on a carousel of time-we can't return, we can only look behind from where we came-and go 'round and 'round and 'round-in the circle game." "The Circle Game" is another song which has been recorded by many.

Only a few songs sung by Joni Mitchell have ever made "the charts" (the curse of the music industry). Last summer "You Turn Me On, I'm A Radio" made it worthwhile to bring a transistor to the beach. Recently a song from her latest album, "Raised on Robbery", complete with Andrews Sisters harmony at the opening and rousing rock and roll at the closing, was getting a good deal of airplay on FM radio.

Fortunately, her albums have enjoyed greater success. With each new release,

Joni Mitchell improves in musical and lyrical sophistication. Her latest, "Court and Spark" has not been released as of yet, and I get this feeling that her record company is holding out until the price increase is in effect (Ah! Capitalism!).

There are two elements in each album which consistently show freshness and vitality in Joni's musical directions, her grasp of complex harmonies and her ability to produce beautiful and rich arrangements.

On *For The Roses*, the treatments of "Cold Blue Steel and Sweet Fire" and "Judgment of The Moon and the Stars" are superb.

The subjects for her lyrics come from the people and scenes which are encountered in her life. They range from the sterility of record company personnel "For the Roses" to intensely personal portraits ("Last Time I Saw Richard") to unique visions of the world ("Banquet"). Every song is infused with inescapable honesty, not the kind which reaches you with a harsh and abrasive quality, but the kind which touches something inside. The attack comes from within the fortress.

I came across a letter to Rolling Stone, published in March, 1973, which summed up well the quality of Joni Mitchell's lyrics. It read: "One of Dostoevsky's more fascinating characters, Ivan in 'The Brothers Karamozov', has not a little in common with Joni. His very intellectuality and complexity became a hindrance to his peace of mind, as he tried to bridge the gap between feeling and logic, and he complained 'The stupider one is, the clearer one sees. Stupidity is artless and to the point. I would give away all this super-stellar life, all the ranks and honors, simply to be transformed into a merchant's wife, weighing 18 stone, wetting candles before icons.' Joni describes the same wistful fantasy in 'Barangrill': The three waitresses live without an awareness of life's ironic complexities, and are 'none of the crazy you get from too much choice.' But Joni knows such bliss is illusion; 'You think she's enlightened...it's just a trick on you, her mirrors and your will.'

There are still many good seats available, at the Student Union ticket office in the Fiesta Ballroom of LaFortune and at the A.C.C. Do yourself a favor. Go to the A.C.C. tonight and see Joni Mitchell.

## what really happened in dallas?

a review by bill murphy

Sometimes a movie comes along in which the quality of the acting or costume design were really never meant to receive rave reviews. Such a movie is *Executive Action*.

The movie's storyline is based on several pieces of evidence which the Warren Commission wasn't able to credibly refute.

The immediate and basic plot is that a group of businessmen arrange the assassination of President Kennedy for several political-economic reasons. They arrange for a team of assassins to use triangulated rifle fire to kill JFK in Dealey Plaza in Dallas. This part of the story comes from three pieces of evidence. First, the original motorcade route was changed by the local chamber of commerce to go through Dealey Plaza, possibly suggesting some big business pressure. Secondly, there were eyewitness accounts suggesting more than one gunman but the Warren report passed over these. They did so because a doctor stated that all the bullets entered the president from the same angle. The third piece of evidence, however, is that the same doctor later stated that there was actually no way he could be sure of all the bullets' angles of entry because of the extensive damage of JFK's wounds.

Several other factors enter here to give credence to this theory. The physical setup of Dealey Plaza is such that the President's car would have passed underneath a tree during the time Oswald would have fired, blocking his sight. It has also been proven by firearm experts that no one man could get off that many accurate shots in such a

short space of time as Oswald was supposed to have done.

There are also many other unexplained facts which many of us were too young to even be concerned with in 1963. Why was Jack Ruby allowed into police headquarters while Oswald was being transferred? Why was no record ever kept of Oswald's interrogation? Who would want to doctor a picture showing Oswald in his backyard holding the murder weapon? Why did all the phones in Washington go dead just after the assassination? Why did a valuable code book disappear stopping the members of the Cabinet from contacting Washington while on a plane to Japan? Why did Oswald declare publicly that he was being framed? How could two extra Secret Service agents be present but unaccounted for in Dealey Plaza?

The final statement of the film is possible the most amazing of all: "In the three year period which followed the murder of President Kennedy and Lee Harvey Oswald, eighteen material witnesses died - six by gunfire, three in motor accidents, two by suicide, one from a cut throat, one from a karate chop to the neck, three from heart attacks and two from natural causes."

This screenplay made me do something I've never done before. I paid attention to the credits to find out who the author was. A man named Mark Lane is responsible for this: all over South Bend that evening people were talking, people were thinking, people were doubting, people were affected.

If you want to be affected, I highly recommend *Executive Action*.