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Hollywood studio Magazine

MAY 1971

VOLUME 6 NO. 1

ON THE COVER:

GREGORY PECK meets with the popular musical group The 5th Dimension to discuss their appearance on the star-studded Motion Picture and Television Relief Fund 50th Anniversary Gala, to be held June 13 in all three theatres and the Plaza of Los Angeles' Music Center. * * *

Heading an all star cast ... Bob Hope, Jack Benny, Princess Grace Kelly, Pearl Bailey, Mitzi Gaynor and Danny Kaye.

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by Zelda Cini

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Concerning porno premieres, again

Looks like Graffiti Productions has done it again — premiered a pronographic film, we mean.

That's funny enough (or sick enough) in itself, especially since the title of the film is about as straight forward as you can get. A simple word, in everyday usage, naturally: Harlot.

However, it was the press release announcing this epochal event that shook us all up, and we quote:

"...Harlot has a definite story line, with what we believe, and have been told is a surprise ending."

The release continues "His point is true, but to the newcomers, and even the veterans of Hollywood, a premiere for such a film is almost a pinnacle (sic) in the unusual history of Hollywood film making."

We'd be the last folk on the block to quarrel with "pinnacles", wherever they are. We figure each to his own graffiti.

Treehouse hits the road

"Dusty's Treehouse", Emmy-Award winning kid show presently airing on KNXT as been picked up by TV Cinema Sales Corp on an exclusive-distribution deal for the U. S. and Canada, according to Don Hall and Stuart Rosen, co-producers.

The sales organization leaped into a round-the-clock three-day negotiating session immediately after the series picked up the Emmy for "Outstanding Achievement in Children's Programming."

Sesame Street may not have opened a can of worms, exactly, but it certainly did set up the proper climate for canning good clean "learning through fun" tape and film for kids.

It should only happen to adults!

Down with Industry doldrums...

Riffing through a sheaf of news releases from various production companies, even the most pessimistic observer can spot a bright light here and there.

For example, Screen Gems' "Partridge Family" signed a bunch of writers for its upcoming second-season production.

Slated to earn loot on this one high-rated series alone are such creative

scribes as Gordon Mitchell and Lloyd Turner, Peggy Chantler Dick, Coslough Johnson, Martin Ragaway, James Henserson, Bob Rogers, Chuck Shyhr, Alan Mandel and Steve Pritzker. Dale McRaven continues as story editor.

New batch of shows will start shooting in mid-May.

Speaking of writers...

In keeping with the wry humor of professionals in almost any field that management has a tendency to give titles instead of money, the entertainment industry takes care of its own every spring... in segments, by category, area and even the kind of platform — stage or sound stage.

Writers are no different. Well, maybe a little different.

Anyway, they have their own in-group set of awards, distributed through the Writers Guild/west, in this case.

At the 23rd Annual Award get-together for writers only, the people who wrote the words that made any kind of total show possible, here were the heroes:

The Valentine Davies Award (annually to the person whose contribution to the motion picture community has brought dignity and honor to writers everywhere) went to Daniel Taradash, who, in addition to being an Oscar-winning writer himself is also now president of the Academy of Motion Picture Arts & Sciences. For the uninitiated, his credits include such classics as "Golden Boy", "Picnic" and "From Here to Eternity", among others.

The Morgan Cox Award (to a member of group of members whose vital ideas and services were up to the ideals exemplified by the late Morgan Cox) was won by Leonard Spiegelgass, whose credits are legion, even up to and including scripting the recent Academy Awards Presentation Show.

The Laurel Award (for achievement, and given to the Guild member who, in the judgment of the Screen Branch executive board, has made outstanding contributions to the screen-writing

profession . . . and advanced the literature of motion pictures through the years) was presented to James Poe, whose long career as a screen writer won him three Oscars and several nominations — Around the World in 80 Days, Cat on a Hot Tin Roof, They Shoot Horses, Don't They, and others and others and others, just to tip you off.

Other major awards included Best American Comedy written directly for the screen, "The Out of Towners" by Neil Simon; Best American comedy adapted from another medium, M*A*S*H . . . screenplay by Ring Lardner, Jr., from the novel by Richard Hooker; Best American Drama written directly for the screen, Patton, by Francis Ford Coppola & Edmund H. North; and Best American Drama adapted from another medium — I Never Sang For My Father, by Robert Anderson, who adapted the screenplay from his own play.

The writers also made their own selections for accomplishment in

Television and Radio: For the best anthology, including adaptations — Tracy Keenan Wynn &

Marvin Schwartz, for Tribes, and ABC Movie of the Week; Best comedy-episode

— Richard Dero for The Vaediction, ABC's Room 222; the Best dramatic-episodic, to David Rintels, for A Continual Roar of Musketry, NBC's The Bold Ones; Best Variety Award went to Gary Belkin, Peter Bellwood, Thomas Meehan, Herb Sargent and Judith Viorst, for Annie, the Women in the Life of a Man, CBS Monsanto Nights.

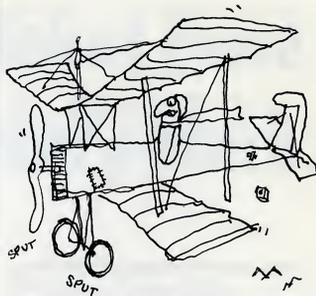
Best current events documentary award was presented to Craig B. Fisher for Survival on the Prairie, NBC News; Best feature documentary to Marianna Morris, for Gertrude Stein, a Biography, for NET; and Michael Hirsch walked away with Best Radio for Guerrilla Warfare in Cairo, Illinois; There are Three Sides to Every Story, for WBBM-FM.

If you missed any of these shows, keep a record and wait for them to come around again — they're all worth seeing and hearing or whatever.

How come acting actors and actresses take all the bows and writer-credits roll by so bloody fast? ***



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Vincent Price's 100th Movie



GRR — VINCENT PRICE, playing the title role in American International's new screen shocker, "Dr. Phibes," checks one of a number of diabolical gadgets constructed to harass his victims. With agonizing slowness, it carries a flow of deadly acid toward his prey at a speed calculated to wring out all resistance to the evil genius's satanic intentions.

DR. PHIBES NEW HORROR FILM

"If you must act nasty, do it with class," says actor Vincent Price who has been lending the grand manner to screen villainy for years. A noted connoisseur of painting and cuisine and a busy author and lecturer, he is equally dedicated to the refinement of filmic menace. "You wouldn't serve champagne in a coffee mug," he chides.

"Method is all-important to proper dramatic murder," he advises. "It should be staged with all the timing and preparation necessary to get the thrills flowing in the audience's nervous systems, and generate the fear and anticipation they seek."

Excellent examples of Vincent's effort to raise the level of mundane killing are provided by his latest film, "Dr. Phibes," American International's new shocker currently in post-production stages in England.

"The story is a tour de force for a horror film star. Before it ends, I manage to send eight victims to their graves . . . and in truly grand style. Each is dispatched in an entirely unique and

different manner than the other. The victims can almost be proud of their fate!" he grins.

The reason for these "variations on a theme" in the film's satanic plot are because the character he portrays bases his attacks on the storied curses which fell upon the Pharaoh in the Old Testament. As listed in its chapter, they are the curses of boils, bats, rats, blood, hail, frogs, beasts, locusts, the curse of the first born and the curse of darkness; a grab-bag of anathemas to gladden the goosebumps of any cinema thrill seeker.

Needless to say, achieving this assortment of visitations on his victims called for a good deal of inventiveness and devilish scheming. Thus, the film shows Vincent at his best, busily setting his prey up with diabolical traps and gadgetry; some of almost Rube Goldbergish elaboration. "The tricks I do are so fascinating, I sometimes worry that by the time the actual murder takes place, it's almost anti-climactic," Price said.

Celebrated as the 100th picture of his career, "Dr. Phibes" is also Price's 20th
Turn to Page 10

Industry Relief Fund Sets Half Century Mark

Hollywood's star performers and its greatest entertainers will turn out in full force on June 13, 1971, when the Motion Picture and Television Relief Fund marks its 50th Anniversary with a gala celebration that promises to be the greatest single night of entertainment in Hollywood History.

Featuring Frank Sinatra in what is heralded as his last public performance and Her Serene Highness Princess Grace of Monaco in a rare local public appearance, the Motion Picture and Television Relief Fund, through the efforts of numerous film industry leaders, has organized a spectacular stage show that includes performances by Pearl Bailey, Jack Benny, The 5th Dimension, Mitzi Gaynor, Bob Hope and the Goldiggers and Danny Kaye.

Two enormous shows featuring each of the great entertainers will be staged simultaneously in the Dorothy Chandler Pavilion and the Ahmanson Theatre of Los Angeles' Music Center, with two 40-piece orchestras playing for the shows under the direction of the Gala's musical director Nelson Riddle and David Rose.

Produced by Gregory Peck and directed by Vincente Minnelli, the show has been in preparation for several months, and marks the highlight of an enormous block party celebration for the evening.

Walter Mirisch, general chairman of the entire celebration, has been working with such industry leaders as Rosalind Russell, chairman of the women's committee, and her members, including Veronique (Mrs. Gregory) Peck, Anne (Mrs. Kirk) Douglas, and Ruth (Mrs. Milton) Berle. Marlo Thomas has been in charge of a young people's committee and William Wight has been named general manager for Mirisch.

In addition to the star-studded show,

the night-long party will include performances by several noted musical groups, organized by Herb Alpert and Jerry Moss, in various locations throughout the Music Center Plaza, as well as a never-before-seen two-hour film compiling clips from historical motion pictures, takeouts and "bloopers" now being put together under the supervision of George Cukor.

Following the show, patrons to the event can mingle with reception lines of stars throughout the plaza, dance, or purchase cocktails and food in special discotheque areas in the Plaza.

Academy-Award winning designer Harry Horner currently is designing a total new look for the Plaza to integrate it with the film theme of the evening. Tony Award winning light designer H.R.

Poindexter has been set to do special lighting and Robert Linden, noted Broadway production supervisor, as been set as production supervisor.

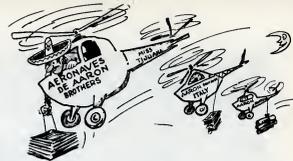
Designed as a major fund-raising event for the Motion Picture and Television Relief Fund, the organization which serves the needs of every craft in the film industry, the event is expected to raise more than \$700,000 from public sale of tickets. Scale in ticket prices ranges from \$250 to \$150 and \$100 per ticket for the show, with patrons invited to participate in all activities of the evening for their ticket admission.

Reservations, which are already coming in from New York, Houston, Dallas, Chicago and London, can be made at the Relief Fund offices, 335 N. LaBrea Avenue or by telephoning 933-8231.

The Motion Picture and Television Relief Fund was hailed for "50 outstanding years of Humanitarian service" at the annual banquet of the Hospital Council of Southern California at the Century Plaza Hotel recently. (L to R) Council President, James Heidenreich who made the presentation, actor Robert Young, principal speaker and guest of honor and George L. Bagnall, president, MPTR Fund, who accepted the commemoration plaque for the Motion Picture & Television Hospital, Woodland Hills.



Studio Prop Man's Unique Profession



by Robert Snyder

Carl Noelle is, in all probability, the world's only Picture Frame Engineer.

His "clients" come from all over the globe and, of necessity, his "consultations" are by appointment only.

"Mine is a rather unique occupation," he says with a twinkle in his eye. "People come to me with the impossible object to frame and I try to figure out some way to frame it."

He can talk for hours about the people and the projects he has known.

Noelle headquarters at Aaron Brothers Art Mart in Hollywood where he serves all 22 galleries in the growing art chain. "Engineering Skill"

One especially challenging job called for all of Noelle's "engineering" skill. Jack Benjamin, head of Benjamin Metals Co., brought in a complete set of presidential medallions, from Washington to Eisenhower. Issued by the U.S. Mint, all were 3-inches in diameter and varied infinitesimally in thickness. Each carried the picture of a President on one side and a thumbnailed biography on the other.

Benjamin wanted them mounted so that they could be viewed from either side.

Noelle devised a velvet covered board with holes cut to the exact measurement of each medallion. The holes were so exact that the medallions were held firmly in place when pressed into the precision-cut recesses.

The board selected was the exact thickness of the thinnest medallion. To compensate for any slight variation in thickness, Noelle carefully hand-padded around the individual opening.

When completed, the framed medallion display was mounted on a swivel device above the Benjamin fireplace where it can be pulled away from the wall, rotated and admired from both sides. The entire project took about six weeks to complete.

Solves Movie Set's Art Problems

Another time, movie and TV actor-producer Jack Webb brought Noelle a collection of 33 Presidential etchings on plates similar to those used in printing paper currency. These were framed individually in 6" x 8" frames with an off-white pebble surface mat with a beveled mat opening. The beveled edge was gold-leafed.

Three years later, Webb had the entire

order duplicated.

On still another occasion, Noelle fashioned a shadow box for a championship boxing glove, the gift of Rocky Graziano to funny-man Jerry Lewis.

A Beverly Hills matron brought in four dolls, each approximately 30-inches tall, that her son and daughter-in-law had discovered in her villa in Italy. The dolls have delicately sculptured features as found in the very early Italian religious figurines. They were partially wrapped in a newspaper bearing the date 1786. Noelle designed four elegant shadow boxes to protect and display the dolls.

He recalls drilling holes in a concrete wall at Joan Bennett's residence under the pressure of a Christmas party deadline for hanging pictures. An art show deadline in New York added more pressure to a job for Hedy Lamarr.

Noelle framed an insect collection for Andrea Leeds' son. For Beverly Crane there was an authentic 4 ft. x 5 1/2 ft. prayer rug from 312 B.C. to be framed and hermetically sealed.

A specially-designed double-faced championship boxing glove, the gift of Rocky Graziano to funny-man Jerry Lewis.

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A specially-designed double-faced frame was required for Mrs. Oscar Levant's genuine Gregorian chant on sheepskin. Red Skelton's extensive clown collection was another Noelle project. He even did "engineering" jobs for Lassie's

master, Jack Wrather, and for the Lone Ranger.

He handled the framing for Raymond Massey's paintings by Richard Whorf, the noted director, and for Loretta Young's many religious commendations, including those from the Pope.

Among the dozens of other entertainment personalities Noelle counts as "regulars" are Ben Blue, Ray Milland, Raoul Walsh, Rudy Vallee, Jack Lord, Meredith McRae, Alan Sherman, Ross Martin, Douglas Fairbanks Jr. and the Van Johnsons.

Former Studio Prop Man

Carl Noelle has been with Aaron Brothers for 22 years. Prior to that, from the 1920s until 1933, he was a prop man at United Artists where he hobnobbed with such as Doug Fairbanks Sr., Samuel Goldwyn, Darryl F. Zanuck and the Talmadge Sisters.

He recalls spanking Jackie Cooper during the filming of a Cooper-Wallace Beery film to make the tyke stop playing on the props. He also remembers a very nervous and frightened actress named Ruby Stevens who was making her first movie. Noelle took the time to try to ease the jitters and to this day Barbara Stanwyck is grateful to him for his kindness.

In addition to his engineering duties at Aaron Brothers, he handles all picture rentals to the movie and TV studios. Many of the pictures you see on the walls of the sets of your favorite TV shows come from Aaron Brothers and Carl Noelle.

"I really enjoy my work," Noelle says, "because it's challenging. I like to tackle a job that most framers would refuse to consider. Then, too, I love people and I meet hundreds in this job. Solving their problems always makes them happy and this pleases me."

Noelle plans to go right on "engineering" happiness at Aaron Brothers Art Marts in one of the most unusual occupations found in a city made up of the unusual — Hollywood. ***





Continuous performing Shakespearean Society Planned

*"What a piece of work is man!
how noble in reason!
how infinite in faculty!"*

By Frank Taylor

once the tragedy is off the boards. Actors attracted by the infectious enthusiasm of Taylor have international reputations. They come because of the serious approach Taylor has to his cause. Vickery Turner, a Valley resident, and wife of Warren Oates, was chosen by the London Theatre Critics as "Most Promising Newcomer" in 1966 and played opposite Vanessa Redgrave in the stage version of "The Prime of Miss Jean Brodie." She is a graduate of the Royal Academy of Dramatic Art and played at London's Royal Court Theatre.

"We are the only company of

SHAKESPEARE ARRIVES ON SUNSET STRIP

Even though he doesn't put much stock in ghosts, (unless it is Hamlet's), R. Thad Taylor, founder and chairman of the board of the Shakespeare Society of America, feels the Old Bard is looking over his shoulder — at least part of the time.

Since establishing a year 'round theatre in Los Angeles featuring only the works of Shakespeare, almost a decade ago, some pretty uncanny things have been going on in the society's mansion-headquarters — 1131 Alta Loma Road, West Hollywood.

Built in 1907 by a wealthy, somewhat homesick English doctor, the mansion closely resembles the house where the Bard spent the last 16 years of his life. Both homes are of brick construction, and matching slate with copper trimmed roofs.

Inside, the mansion looks like something out of the pages of history. Dark walnut paneling, beamed ceilings and lead glass windows, harken back to the Tudor era of England. The floors are oak (naturally) and the walls honeycombed with secret passages that lead to wine cellars, now converted to other uses.

A small attached carriage house, brick courtyard and lush, tree shaded grounds complete the idyllic scene that appears to

have been torn from the pages of history. Except for the fact it is a stones throw from the Sunset Strip, the location could be a rural manor house in the outskirts of London.

But what is even harder to believe, all this elegance is in the shadow of the Playboy Club! Hardly a place for a personage like Shakespeare — or is it?

In Continuous Production

Shakespeare spans the centuries and forms a bridge anyone can understand, Taylor feels. When he picked up a Los Angeles classified section the first listing that caught his eye was a terse ad offering a brick mansion in Alta Loma to "an artist or other creative person." This was his dream house and Taylor moved in. In the decade since that fortunate day, he has watched the society grow from a few members to nearly 2000 active persons paying annual dues.

The Shakespeare Society of America is the only continuous series of Shakespeare productions in the world. In a few seasons, as quickly as finances permit, Taylor will perform all the 33 plays written by the Bard with his company of professionals — a first in the United States.

The present resident company of artists are hard at work on "Hamlet" and plan to start a new series of productions

thespians in America to perform Shakespeare all year long," Miss Turner said proudly, "and this gives us a rare opportunity, especially in Los Angeles, to sharpen our dramatic skills and earn fresh laurels on the stage."

The history surrounding the old mansion is as romantic as any thing found in the classic work, "English Manor Houses and Castles." It once stood alone on the brow of a hill overlooking the Los Angeles basin surrounded by open, rolling countryside that extended west to Doheny Drive, north to the Hollywood Hills and south to Santa Monica.

English craftsmen were imported by the good doctor to build his new home, but he didn't enjoy it for long. He died rather suddenly, and his heirs sold off sections of the land and eventually moved out of the house. It was then placed on the rental market — and Taylor found it.

Since founding the society, Taylor has been busy collecting momentos of Shakespeare's era, accumulating a respectable library on the Bard and English literature for reference and improving the house so that it can serve as a combination business office and theatre.

"Shakespeare's Proclamation"

Costumes are gathered from a dozen points of the compass when a new

DR. PHIBES

Continued from Page 6

horror film for American International, under whose banner he spooked up such films as "The Cry of the Banshee," "The Pit and the Pendulum," "The Masque of the Red Death," "The Raven," "Tomb of Ligeia" and others, all with appropriate savoir-faire.

Like "Dr. Phibes," they all gave Vincent the one big challenge which is typical of roles in these shockers. "They are the most difficult parts to play ... because what you do is so hard to believe. It's your job to make it believable and,

when you're acting like some flipped-out scientist, you must be careful to do it right or you'll lose audience interest," Price warns.

Directed by Robert Fuest, who also directed American International's recent release, "Wuthering Heights," "Dr. Phibes" also stars Joseph Cotten, Hugh Griffith and Terry-Thomas. It was produced by Louis M. Heyward and Ronald S. Dunas from a story by James Whiton and William Goldstein with executive producers Samuel Z. Arkoff and James H. Nicholson. ***

production is announced, and Taylor starts looking for donations to help things along. To spread the word about his organization, Shakespeare's Proclamation came into being. Each issue offers current details on the society and the plays under development at any one time.

Since members of the society come from a 11 strata of culture and income, the proclamation helps to weld doctors, lawyers, scientists, authors, teachers and theatre buffs into a hard core of patrons. Each issue, the circulation improves and expands as more people learn of Taylor's organization.

Shakespearean Center

In time, the entire 16 acres surrounding the mansion will become the center of a Shakespeare center, and the proclamation will grow from a small publication into an international one. The undeveloped land is a God send, Taylor feels, because it offers extensive potential for future expansion of the society.

Taylor visualizes a new theatre, (a copy of the Old Vic) dormitories for acting students, a festival area, class rooms, larger business offices, a restaurant, (for those who think of art and food synonymously) and library.

At present, Taylor feels \$1 million will be needed to buy the mansion and three acres. He will then continue to acquire the remaining property as it is needed. A practical man, Taylor realizes his plans no matter how worthy, will take time, and a great deal of money. But not only is he patient, Taylor is certain he can achieve success through hard work and persistence.

The present society and its intimate theatre, resident company of actors, and roster of members is ample proof he has already done what many considered impossible. Grants have been given to him by government agencies and private foundations to continue the work, and Taylor hopes to encourage more investors in theatre art and culture in the near future.

Even though his dedication to the society has been rewarding, it has not been the most financially remunerative occupation he might have chosen. Still Taylor has certain satisfactions. On opening night, he can settle down in a comfortable seat and watch a performance of a Shakespeare play with high praise from critics urging the cast on.

R. Thad Taylor can savor the thought he has single handed, without a vault full of money, brought year 'round productions of the Bard to Los Angeles - in spite of monumental public apathy. Money can't buy that kind of satisfaction. ***



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INSIDE TRACK

NEWS FROM MAJOR MOVIE AND T.V. STUDIOS

AROUND GOWER GULCH - Among the celebs spotted at the "Lawrence of Arabia" premiere were Edy Williams and producer-husband Russ Meyers, Eve Bruce with a handsome escort and the Robert Stacks (Rosemarie Bowe). Almost getting his molars mangled from a would-be crasher was Jack Berwick of the Columbia film exchange. Fortunately, John Flinn, Columbia's West Coast pub-ad chief, and former football player, stepped in and the crasher soon disappeared, only to turn up a block away trying to sell a pair of tickets to the premiere to Norman Dalosio of the Columbia publicity department who was just reporting for work!



'THIRSTIEST PICTURE EVER MADE- While making Lawrence of Arabia" in 135 degree heat in the Jordanian desert, hot tea proved a more satisfactory refresher than warm water to such stars as Jack Hawkins and Peter O'Toole.

Columbia Pictures was honored as "Motion Picture Company of the Year" for the second consecutive time by exhibitors attending the Show-A-Rama 14 convention in Kansas City last month. Also garnering awards were BBS Productions as Producer of the Year for "Five Easy Pieces"; Jack Nicholson as Star of the Year and Karen Black as Star of Tomorrow for the performances in "Five Easy Pieces"; Melvyn Douglas as Actors' Actor for his role in "I Never Sang For My Father"; and to Robert M. Weitman, a special award for his upcoming film, "The Anderson Tapes."

Now it's official that Columbia has copped two coups with the additions of Jack L. Warner and Ross Hunter to the fold. Warner will produce and co-finance the prize-winning musical, "1776" and Hunter, moving over from a 20-year association with Universal, will announce his first project shortly.

Hal Landaker, assistant head of Columbia's sound department, has further perfected his Mark II Synctrol, the cableless synchronized sound-camera system he invented. The new Synctrol, which contains all of the components of the original system, has been redesigned to enable the transmitter to be mounted on any camera including the Arriflex. The transmitter contains its own battery and operates independently of any source of supply from the camera other than the sync signal.

David Dworski upped to associate producer on "Fat City," by producer Ray Stark... Mac St. Johns back at Columbia handling unit publicist chores on "Happy Birthday, Wanda June" for the Filmmakers Group and Sourdough Ltd... Walter Burrell doing likewise on the Sidney Poitier-Harry Belafonte "Buck and the Preacher" for producer Joel Glickman... Booker McClay, who just wound "Labyrinth" for Howard Jaffe, doing some work on the upcoming West Virginia premiere of "Fools' Parade," the James Lee Barrett-Andrew V. McLaglen Production starring James Stewart and George Kennedy... Ruth Ann MacEldowny, formerly at Screen Gems, back on the Columbia lot in drapery working for Vern Curry Enterprises... Barbara Eason, former telephone operator, now doing some work for director-writer Melvin Van Peebles... Butch Brinkman of the mail room caught an advance showing of "The Corpse Grinders," new film by T.V. Mikels. If you like to see meat grinders in action, go see it... Richard Brockway has been set as film editor on Howard Jaffe's "Labyrinth"... Production head John Veitch has a new hair style... Ely Levy, head of Columbia's foreign department, completed his 40th year at Columbia last month... Purchasing department head Bernie Brust recuperating at home following successful surgery.

Disney Productions - Although active in film production since 1953, Joe McEveety is a newcomer to writing scripts. His fourth venture is Walt Disney Productions' "The Barefoot Executive." Joe was formerly an assistant director and later a production manager before he took up the pen. While on location in 1968, he injured his back and was confined to bed for a month. Bored with

reading and watching TV, he decided to try his long-time ambition and the result was "Michael O'Hara the Fourth" which he sold to Disney Studios and hopes to film later this year. Joe has also written "The Computer Wore Tennis Shoes," "The Wacky Zoo of Morgan City" and a sequel to "Computer" entitled "Now You See Him, Now You Don't."

Speaking of "The Barefoot Executive," veteran actor Hayden Rorke marked his fiftieth motion picture with his role in the film. And young leading actor Kurt Russell recently returned from a ten-city personal appearance tour to promote the satire on the TV industry in which a chimp dictates the programming. Russell will be honored at the Little League Congress in Portland, Oregon, at a celebrity banquet on April 6. He will receive an award as an Outstanding Little League Graduate. The Southern California Motion Picture Council has selected "The Barefoot Executive" as "a picture of outstanding merit." This is the third Disney film to be honored by the Council this year.

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MAGNOLIA PARK

Susan Milburn, 21, an undergraduate student at New York University, is the winner of the 1970-1971 Walt Disney Filmwriting Award. Miss Milburn, a senior at the Film-TV Institute of the NYU School of Arts, will be given a grand prize of \$2,500 and ten weeks employment at the Walt Disney Studio working with studio producers and staff writers.

SCREEN GEMS — Publicity head Doug Duitsman was a proud father recently when his daughter Joni was named best supporting actress at the 10th annual Los Angeles Valley College One Act Play Festival. Joni, a Chatsworth High student, was in "The Effect of Gamma Rays on Man-In-The-Moon Marigolds." Chatsworth's drama group competed against students from six other San Fernando Valley high schools. Judges were actors Pernell Roberts, Lee de Broux, Michael Fox and Don Nagel.

Another winner is Ethiopian actor Haile Gerima, judged as the best male actor in the Theatre Arts Department at the University of California at Los Angeles. Gerima won \$500 and a trophy for his performance in a scene from "The Dutchman" at the Hugh O'Brian Acting Awards Competition in March. Judges were Pearl Bailey, Dorothy Foulger, Lee Grant, Arthur Hiller, Anthony Quinn, Martin Ransohoff and Stirling Silliphant. As a result of his win, Gerima won a role on the Corday Productions-Screen Gems presentation, "Days of Our Lives," NBC-TV's long-running weekday dramatic serial.

"The Partridge Family" has its second Gold Record Album and it only took five days. The Screen Gems TV series family released its second album, "Up To Date" under the Bell label on March 12, and by March 17, it topped a million dollars in sales. This marks their third Gold Record.

Bob Claver has named Paul Junger Witt as producer on Screen Gems' new Bobby Sherman comedy series. He also set Tony Thomas as associate producer and Chuck Shyer and Alan Mandel as story editors.

Screen Gems' "Bewitched," starring Elizabeth Montgomery with Dick Sargent, Agnes Moorehead, David White, Erin Murphy, Sandra Gould and George Tobias, goes into its eighth season on ABC-TV next September . . . Renee Valente, executive director of talent, plans several trips to New York this year in line with her expanded program of talent recruiting. She has already signed Jo Anne Worley to an exclusive contract with Screen Gems.

PARAMOUNT NEWS — Paramount releases won three 1971 Stella Awards,

Turn to Page 14

DISCourse

by John R. Packer & Mellette

Despite the departure of Joe Cocker, the Grease Band has managed to stay together on their own merit. Under the free-reign leadership of guitarist Henry McCullough, the group has developed their own musical identity. With Henry as bassist Alan Spenner, Bruce Rowland on drums, and rhythm guitarist Neil Hubbard.

Prior to the recent release of their own LP, "The Grease Band," they had collaborated on the incredible rock-opera "Jesus Christ Superstar."

While in L.A. the band used Leon Russell's home-recording studio to lay down a few tracks for their next album. We talked with them at Russell's abode during a break in their rigorous work, practice, and party schedule.



"MAD DOGS and ENGLISHMEN" — Joe Cocker and Leon Russell.

Question: Could you give me a little history about your group?

Henry: Sweeney's Men was my first band then I went to work with Joe Cocker. The Grease Band was Joe Cocker's back-up band.

Q: After you left Joe Cocker what did you do?

H: We worked on the "Jesus Christ Superstar" album. Tim Rice and the other people who put it together wanted a rock band to do some heavy tracks. After that we decided to keep the band together.

Q: How would you say your music has changed since you worked with Joe Cocker?

Alan Spenner: Our music is a lot more relaxed because we are a lot freer.

Q: How did you come to sign with Shelter Records?

Henry: Actually, Shelter was the first thing to break for us. Another label made an offer too, but everyone felt happier with a small company. The environment at Shelter is conducive to work.

Q: How did you get the name The Grease Band?

H: It was Joe's idea (Joe Cocker).

Q: May 1st your tour starts. Do you mind playing big places?

Alan Spenner: We don't mind big places, it's just that everything tends to get lost a bit.

Neil: We will play anywhere . . . once.

Q: Henry what would motivate you to do a free concert?

H: The English getting out of Ireland.

Q: Henry, are you into anything like the occult or religion or meditation?

H: I'm into leprechauns. (Editor's note: leprechauns are mischievous elves of Irish folklore believed to reveal the hiding place of treasure if caught.) I have three back in Ireland.

Q: Do they have names?

H: Sammy, Walter and Ezra

Q: Do they play any instruments?

H: flute, fiddle and Ezra whistles.

Q: Henry are you the only one who writes in the band?

H: Everyone writes, but I was the first one to have my songs done in the studio.

Q: What do you like to write about?

H: It could be about anything at all

Alan: Most of our material originates from blows (jamming).

Q: Is there any group or person you would especially like to jam with?

Neil: Patto, they are an English band, not very well known in the U.S.A.

Q: The center fold of your album "The Grease Band" certainly is unique. Does the painting have any special meaning?

Henry: The artist is a good friend of ours and he painted the center fold picture for us. It doesn't mean anything in particular, just what you see in it yourself.

Q: How have album sales been doing?

Bruce: It sold 55,000 in 7 days.

Q: Is there anything the group would like to do?

Alan: All we want to do is rock around.



"The GREASE BAND" . . . Neil Hubbard, Henry McCullough, Bruce Rowland and Alan Spenner.

Editor's Note: Some of the outstanding songs on "The Grease Band" album are "Let It Be Gone" (written by Henry McCullough), "Jessie James," "Down Home Mama" by Alan Spenner and "All I Wanna Do," by McCullough. Give them a listen . . .

WHAT'S HAPPENING

There is a new television series "The Jazz Show" hosted by Billy Eckstine and produced by Leonard Feather. "The Jazz Show" will air over KNBC-TV the last Saturday of every month from 11:30 P.M. - 12:30 A.M.

Paramount studios has had another brain storm. They have signed the tremendously popular Cat Stevens to write the score for the motion picture "Harold and Maude."

Columbia's recording group, The Firesign Theatre, is working on their first movie, "The Big Suitcase of 1969." If the movie is as hilarious as their albums . . . watch out.

Jethro Tull, released "Aqualung" . . . an immediate chart buster for Warners.

Randy Naylor and Constantine Gusias, TWIN ENGINE, are now officially a part of the ever lengthening list of new recording artists in 1971. Merk Productions (Joey Steck and Ralph Scala) will be producing the 1st album for Twin Engine. Look for them at the Troubadour.

The Big Sur Folk Festival, "Celebration" was recently released by Ode records. What makes a great album? A combination of tapes by Joan Baez, The Beach Boys, Linda Ronstadt, Merry Clayton, Kris Kristofferson, and Country Joe McDonald.

AROUND TOWN

Ashgrove

May 1 - 20 Miners, Mines and Music: a program of music from Appalachia featuring Hedy West, Taj Mahal and Georgia Sea Island Singers.

Troubadour

May 4 - 9 Gabor Szabo
May 12 - 16 Mary Travers
May 18 - 23 Carole King
May 25 - 30 Seatrain
Bitter End West
May 26 - 31 Bush
Concerts

May 2nd. Ten Years After — Long Beach Arena

May 14th Elton John & Redeye — Anaheim Convention Center

May 21st Steve Miller — Long Beach Arena

Photos by Packer

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INSIDE TRACK by Bea Colgan
Continued from Page 12

the British equivalent of the Academy Awards. Robert Redford won Best Actor Award for his performance in "Downhill Racer;" Mario Garbuglia took Best Art Direction and Marie De Mattels Best Costume Design, both for "Waterloo." on the lot read "Bob Goodfriend" sic.

It pays to be married. Nora Kaye, former prima ballerina with the famed Ballet Theater, has been engaged as assistant to writer-producer Peter Hyams on Paramount's "T.R. Baskin," shooting under the direction of Herbert Ross. The assignment will not be Miss Kaye's first association with Ross. They met when he was choreographer with the Ballet Theater and have been married over a decade. Maury Winetrobe, who has worked on many films at Columbia, will be the film editor on "Baskin." Triva Bachand is assistant editor and Al Brenner is production designer. Dodie Fawley is second assistant director, one of the few femme assistants in the business. Hurrah for Women's Lib.

Also honored at the recent Show-A-Rama Convention in Kansas City was "Love Story." Film won Best Picture of the Year Award and Ali MacGraw received Star of the Year Award.

Following in the footsteps of Mike Frankovich and Robert Weitman at Columbia, Stanley R. Jaffe, president of Paramount Pictures Corporation, will step down August 1st to form his own production unit to make films for Paramount. Jaffe is not a stranger to producing chores, having previously produced "Goodbye, Columbus" and "A New Leaf" for Paramount. "A New Leaf" incidentally is coming up with tremendous grosses in New York in spite of writer-director-star Elaine May trying to get her name removed from the credits. Walter Matthau and Miss May are starred and the ticket buyers obviously like the film, even if Miss May doesn't.

AROUND AND ABOUT — Pianist Al DeCrescent marks his 14th anniversary at the Cameo Room in Hollywood this month. Al has been heard on the sound tracks of many motion pictures and is also a vocal coach to the stars.

Anthony Cardoza has announced that Ace International Distributors will release his "Outlaw Riders" this Spring and Summer. Produced by Cardoza for his Hawthorn Productions, "Outlaw Riders" stars Sonny West, Darlene Duralia, Bill Bonner, Bambi Allen with guest stars Rafael Campos, Jenifer Bishop and Lindsay Crosby.

Over at Warner Brothers, Jacque Turn to Page 27

The Gourmet Circuit

DINING — ENTERTAINMENT
MOVIE REVIEWS — TRAVEL



NEW HOLLYPARK QUEEN — Sandi Bulger, a 22-year-old blonde, was recently selected from a field of eight finalists for the dual role of 1971 Hollywood Park Goose Girl and Miss Ingleswood. As the former she will reign over Hollypark's infield during the 75-day thoroughbred meeting. As Miss Ingleswood she will be her home city's official hostess for a full year.



United States Bartenders Guild Valley members who are competing in this year's competition to be held all day, May 24 at the Beverly Hilton Hotel; Jim Lange of the Dating Game, Channel 7 will be MC. at the evening affair.

(Left to Right Standing) Gus Arditto, Red Lantern Inn; Ted Gentry, Sheraton Universal; William J. Bradford, El Caballero; Jose C. Yatco, China Trader; Jerry Kehl, Smoke House; Nick Kitchupoulos, Sheraton Universal; John Gilbert, Safari Rest; Lou Escobeda, Safari Rest; Tony Zangari, Sorrentino's; Bobby Batugo, Tip's Rest; Sal Sherman, Chimneysweep; (Kneeling Left to Right) Daniel Jones, Monty's Steak House; Ray Swanson, White Horse Inn.



Frank and Jim McGuire, of the McGuire's "My Brother's" restaurant, Canoga Park, proudly pose with the family's escutcheon on the brick facade of their popular restaurant.



Pert actress-singer, H. B. Kennedy seems to be leaping with joy because of her appointment to the post of "Honorable Honorary Delivery Girl" of Ho Toy's Cantonese restaurant, Sherman Oaks. Bob Lee and Miss Kennedy pose in front of one of Ho Toy's VW fleet of delivery cars.



A sneaky (but purty) way to introduce Brown-Forman's new dry, white whisky, Frost 8/80 to the Southland Dining and Doing scene.

MAGIC MOUNTAIN — Reviewing training procedures for the nearly 200 cooks that will be trained to prepare food specialties from around the world are Magic Mountain food and beverage manager Max Sloan (right) and Dennis Bowman, food and beverage supervisor. The new \$20 million family amusement park, which will open this spring, will have 23 food outlets located throughout the 200 acre park.



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FROM VALLEY RESTAURANTS

By Mary Roberts

Kudos to Chris and John Skoby and Guenter Gobel for their "we care" as they opened their hearts and restaurant facilities to provide a free buffet dinner for those who were fragmentized by the quake.

He looks too young to have mastered the art of French cuisine, but he has learned his trade in the fine hotels and restaurants of Grenoble, Lyons, Paris and Montreal. Alain Cuny, owner and chef of the LeSangler (Wild Boar) 18760 Ventura Blvd., Tarzana 345-0470, open from 5:30 P.M.-10:30 P.M., except Monday.

The intimate surrounding are created by the subtle lighting reflecting on wood beams, a long wall and window draped of Joup fabric in henna on white. The white crisp tablecloths and a couple fresh carnations on each table enclose the room that will seat 85 persons comfortably yet grouped separately.

Eleven Les Specialities: three poisson, three poultry, four beef and one veal are served with potato and two appropriate fresh vegetables.

As California fresh asparagus is in-season, Alain serves these elegant stalks as

ASPERGES FLAMMAND

1 pound fresh asparagus (16 stalks to the #)
1/4 cup butter
1/2 teaspoon minced shallot
1 tablespoon minced parsley
1 hard cooked egg, coarsely chopped

Snip off and discard the tough ends of the stalks. Wash. Stand stalks in steamer with boiling water and 1/2 teaspoon salt. Cook 10-12 minutes. (If you don't have a steamer, bring two cups of water and 1/2 teaspoon salt to a boil in a large skillet. Put asparagus one layer deep. Cover. Check for tender-crisp stalks in five minutes.) Drain.

Meanwhile melt butter and saute shallots for 2-3 minutes. Chop parsley and egg. Divide asparagus into two servings and put in shallow dish or ramekin. Pour melted seasoned butter over the cooked stalks, sprinkle with parsley and egg. Makes two servings.

In the Les hors s'Oeuvre section is Watercress Salad-House dressing. The deep green pungent leaves are formed into an abundant nest on a chilled plate and garnished with four slices of tomatoes. Alain shared his recipe for the

house dressing and it is sharp.

LE Sanglier House Dressing

1 teaspoon Grey Poupon Dijon Mustard
1/4 teaspoon salt
1/8 teaspoon freshly ground pepper
1/4 cup red wine vinegar
1 cup peanut salad oil

Mix together in a small, deep bowl mustard, salt and pepper. Blend in the wine vinegar. (they buy a special vinegar from France) Slowly beat in the oil. Makes about 1 1/4 cups.

If you enjoy owning the appropriate cooking equipment, the asparagus steamer will tenderize the stalks to perfection. It also can be used for broccoli, cauliflower, summer squash, etc. The steamer is available at Bullock's in the gourmet section of Housewares Department.

California asparagus is in season and will continue in good supply until June.

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**HOLLYWOOD
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Dining & Doings

WITH GENI CHARLESWORTH

What better place to visit on St. Patrick's Day than a restaurant recommended to us which is owned and operated by three very nice folk, Jim and Frank McGuire plus their sister, Pat!

Name of this hospitable place is My Brother's, but many patrons who lunch and dine there often refer to it as McGuire's 'Brothers. Located at 8232 DeSoto Ave. (just South of Roscoe Blvd. in Canoga Park) there are, happily, spacious, organized parking facilities.

We visited with Frank and Jim before dinner and discovered that the McGuires came from Minnesota by way of Texas, and it was during their "stay" in the Lone Star State, a most delicious barbeque sauce was developed and adapted by them for their initial food service ventures in the valley. My Brother's barbeque restaurants became so popular that they were able to venture into other areas of serving good food with their big new place on DeSoto.

We found the service good and the presentation of the dinner most appealing to the appetite. A relish tray with varied appetizers precedes the entree and neat, hot loaves of individual breads are also served. Although my companion and I both ordered the prime rib at \$4.25 which was juicy, flavorful and a mucho large portion, the McGuire's thoughtfully provided us with a rack of their famous meaty Texas barbequed ribs and after tasting same, we thoroughly understood where these talented restaurateurs received well-deserved patron plaudits.

I'll probably sound "catty" but the prime rib enjoyed that night was far better than served in a certain place in Beverly Hills long-touted as a food place but which is merely a place to ogle film stars (and be ogled back in return). Nearly starved to death one aforementioned place with about a 5 oz. serving of prime rib - furthermore, to make matters funnier, while I visited the powder room, the waiter hastily made off with most of it!

Topped-off a most pleasant evening with very good Irish Coffees and pleasant hospitality of the McGuires. They do

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have many other specialties, some nightly, such as Mahi Mahi, including soup, salad and relish tray at \$2.50; Steak-Abob with the trimmings and rice pilaf at \$2.50, Southern fried chicken, and the McGuire's famous barbecue loin ribs, beef, and ham plate. Open for luncheon, too. Res: 341-5510.
 * * *

A longtime Hollywood restaurant, The Shanghai, has been on ye olde diners and doers list for several months so hid ourselves down to 4916 Hollywood Blvd. at the kind invitation of Dorothy Chu and discovered the delights of Northern China's tempting cuisine.

Mrs. Chu's personable mgr., William Chow took us in hand and he was most helpful with answers to our questions about the 8 year old restaurant. They are open 7 days per week, and in addition to the Chinese buffet luncheon served daily noon until 2 P.M., upstairs at \$1.75, they also now have a fabulous gourmet, 5-course vegetable only dinner at \$2.95 each for two or more persons. One may even have a choice of herb or Chinese tea with this plus fresh fruit for dessert!

The night of our dinner, we had The Shanghai's excellent shredded chicken salad with a really marvelous dressing — this followed by plump Won Tons in a delicate broth also containing vegetable. Cracking shrimp followed and it was most delicious and unusual. Mongolian beef was another tasty dish with just a dash of ginger to make it interesting.

Mr. Chow also mentioned that The Shanghai prepares Eight Jewel Duck, a unique Northern Chinese dish serving about 10 persons which must be ordered several days in advance. Plenty of free parking, too, at the Shanghai. Res: 666-7070.



Polish Count Michael Gaszynski, owner of Michael's Canoga Inn, Canoga Park, is also an accomplished artist and is shown donating an acrylic to the KCET annual Art Auction to be held May 16th - 23rd on Channel 28.

Accepting for the station in Michael's Little Studio, behind the restaurant, is Joan Remich of Woodland Hills, art committee member. Art donations will be on public display May 8th - 9th at KCET's new facilities, 4376 Sunset Blvd. Other donations are invited.

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Something new, too, in mixed drinks is the fabulous success story of the Harvey Wallbanger. (If you don't know what it is, you're missing the scene, diners 'n doers!) It's a luscious combination of vodka, orange juice, and Galliano.

The whole thing began in Newport where an on-the-way-home skier, named Harvey, would order up this special mix and when he'd go down the room, before leaving the bar, he'd briskly bang on the wall — leading, of course, to the bartender renaming him Harvey Wallbanger!

A good word, I trust, to all you loving folk who take Mom out on Mother's Day. This year, the holiday falls on May 9th.

Please, in behalf of not only yourselves, but your favorite restaurant, check out, in advance, whether or not your choice is open, what hours they will be serving, and what are the cinners prices. It is also wise and thoughtful not only to make reservations, BUT TO "KEEP THE FAITH!" In other words, don't make a reservation for 7 P.M. and keep the restaurateur holding your table a half hour. It's not fair or courteous to the people in the industry who have to work extra-hard that day to make yours memorable, and easy.

Summer is fast moving in on us so Bob Lee, genial owner-host of Ho Toy's Cantonese restaurant, 4630 Van Nuys Blvd., Sherman Oaks, asks us to remind

Turn to Page 8



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Scene

JACK ONG

ON FILM

■ **MAD DOGS AND ENGLISHMEN** — Once upon a time, 42 very talented musicians were rounded up by a sort of pied piper named Leon Russell, who was very adept at arranging, composing and singing. He also played a variety of instruments. Russell summoned the musicians to back up an unusual rock singer who was called Joe Cocker. He asked them to stay with Joe through a tedious concert tour of the "pleasure palaces of America" . . . from Fillmore East to the Santa Monica Civic. A filmed account of Joe and Leon and their 42 Mad Dogs and Englishmen on tour is out now for all to see, in widest screen and vivid colored images, with intensely accurate sound. Joe Cocker is featured at his spastic, screaming finest. Most of his best songs are in the film, with the conspicuous absence of "Cry Me a River", the concert version of which happens to be one of Cocker's best-selling records. The back-up singers and musicians, who lived happily together throughout the cross-country tour, went their merry ways when their last song was sung. Leon the Piper found himself in great demand on his own, and Joe the Star, with aching throat, settled back for a long Winter's nap.

■ **LAWRENCE OF ARABIA** — It's been nearly 10 years since this beautiful work by David Lean won its many Academy Awards, including one for Best Picture, and it stands up extremely well this second time around. The panoramas of desert color, the outstanding cinematography, all the fine performances by Peter O'Toole, Omar Sharif, Alec Guinness and Anthony Quinn . . . what a movie they make! Based on T. E. Lawrence's conquests in Arabia, with keen probes into Lawrence the man as well as Lawrence the soldier.

■ **WATERLOO** — A feeble 1971 attempt to show another soldier, Napoleon, at war in France. Thousands of movie extras run around European locations fighting each other, looking quite bored by it all. Either they tired of doing the exact same thing for the entire flick or they saw the rushes of Rod Steiger, Christopher Plummer and Orson Welles. "Waterloo" should meet its.

■ **PRETTY MAIDS ALL IN A ROW** — There's a fitting word for the talents of actors Rock Hudson and Roddy McDowall, actress Angie Dickinson and director Roger Vadim: limited. But out of this very limited movie about a high school counselor who has a knack for loving his coeds and leaving them (dead), rises an interesting new talent, John David Carson as a typical teenaged boy with typical teenaged problems. Carson's performance isn't all typical, however, and with proper direction, he may well be another Beau Bridges.

ON STAGE

Whoever dubbed Los Angeles the City of the Stars must have envisioned our stage scene this month:

KATHARINE HEPBURN in her L. A. stage debut, singing and dancing yet, as the late Coco Chanel in "Coco" . . . at the Dorothy Chandler Pavilion on the Civic Light Opera series.

CAROL BURNETT and **GEORGE KENNEDY** both in their first local board outings in Neil Simon's super-funny trilogy "Plaza Suite" . . . May 6-29 at the Huntington Hartford.

JAMES EARL JONES, renowned for his great performance in "The Great White Hope", as Shakespeare's "Othello" with an all-white cast . . . at the Mark Taper Forum.

HENRY FONDA was so impressed with the new play, "The Trial of A. Lincoln", he chose to do the title role (the play is a contemporary mock trial with Lincoln vs. the descendant of a freed slave) . . . closing May 1 at the Huntington Hartford.

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13573 Ventura Blvd., Sherman Oaks, 783-9610. Open 11 a.m. to 10 p.m. daily. Sundays, 2 p.m. to 10 p.m. The late Art Ryon, a chile connoisseur, said, "Why not brag about the best . . . this is it." Chili as you like it, — mild, medium or hot. A unique restaurant across from Whittinghill's. All foods packed to go.

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CHUNGKING INN

14010 Ventura Blvd., Sherman Oaks, ST 4-9046 for reservations and food-to-go. Open daily except Mondays 4 P.M. until 11 P.M. The charming old Chungking Inn offers the delicious delights of Mandarin-style Chinese cuisine at its finest. Request their Cathy Chicken in advance. It's superb! Sample Chungking Inn's tempting Combination Appetizer Plate at only \$2.00, just to tease your taste buds! Friendly atmosphere and swift service will make your dining out a pleasure. Make a wish by the beautiful fish pond before you depart. Robert Hom, your friendly host and Manager.

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Gourmet Guide

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KIKO'S

730 North Victory, Burbank. 845-1516. Hours Tues. Wed. Thurs. 11-2, 4-10. Fri. 11-2, 5-11. Sat. 4-11. Sun. 3-10. (Cl. M.) Pancho and Betty Rodriguez, owners, Burbank since 1946, with a reputation for fine genuine Mexican food welcome you to their famous family restaurant. Originators of Mexican Pizza. Featuring Chile Rellenos (Souffle texture). Visit our cozy cocktail bar (Cantina) and try Kiko's famous Marguerita's. "No hay Mejor". Beau lieu Vineyard wines, Mexican Beers. Your hosts, Sally and Ray.

MICHAEL'S

21129 Sherman Way, Canoga Park. Di 0-6446. Open daily - luncheon, dinner, cocktails. For first time in 8 years, now open Sundays, closed Mondays! Selection of steaks and continental specialties. Most reasonable prices. Owner-host: former Polish diplomat Count Michael Gaszynski. The menu reads like a gourmet tour of Europe.

THE MONEY TREE

Restaurant-Cocktails. 10149 Riverside Drive, Toluca Lake, PO 6-8348. Suave dining in a leisurely, comfortable atmosphere. Continental Specialties applauded by gourmets, includes steaks, seafoods. Specialty of the House, Filet dinner for \$2.95, complete. Lunches start at \$1.25, dinners at \$2.50. All major cards honored. Entertainment.

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3820 Riverside Drive, Burbank. VI 9-1711 & TH 2-4881. The favorite luncheon and dinner spot for the stars from nearby Warner's 7 Arts, NBC-TV and Universal International, with an extensive menu designed for discriminating tastes by the Pedlar's award-winning staff. Warm, intimate atmosphere featuring continental tableside service with the personal touch; flambeaux dishes a house specialty, as well as excellent sea foods, steaks and fowl. Open 7 days 11:30 to 2 a.m., continental brunch starting at 10:00 a.m. on Sundays, keyboard artist nightly, all major cards honored. Famed restaurateur Wally Branch will be there to greet you.

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Gourmet Guide

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711 Thousand Oaks Blvd. Thousand Oaks, 495-9148. Charming Farmhouse English restaurant at the lucky number of 711 Thousand Oaks Blvd. These pleasant folk serve luncheon 11:30 until 2 P.M. and dinner 6:30 until 10 P.M.

Regular dinner menu features the aforementioned Duck soup, choice of greens and dressing from the salad bar; roast beef, steak and kidney pie, chicken and mushroom pie all served with roast potato or English chips, fresh vegetables and for dessert, English trifle or cheese and biscuits with fresh fruit! Luncheon \$1.50 and dinners from \$3.25. Try Farmhouse English Restaurant soon reservations 495-9148.

Dining & Doings

Continued from Page 5

you of Ho Toy's delicious take-home Cantonese appetizers and complete dinners.

Ho Toy's has a completely separate downstairs take-out food dept. which is so convenient to either pop by and put in your order or call in your selection and it will be ready in moments. Furthermore, Bob asks us to be sure and point out that many patrons can enjoy delivery service in the Sherman Oaks area. A mere pittance is added to the tab.

Bob adds that the Chinese Express Cantonese take-out food only outlets in Encino and Sepulveda, are also awaiting your call or visit for tempting Cantonese dinners or specialties to go. They, too, deliver in certain surrounding areas for a modest addition, but remember, both Chinese Express are closed on Mondays. Ho Toy's is open every day of the year except Thanksgiving. Ho Toy's, res. or food orders ST 3-0460.

Polish Count Michael Gaszynski, owner-host of Michael's Canoga Inn, has returned from a short sojourn in Puerta Vallarta where he went for a mini-painting vacation. You can expect to see some charming Mexican scenes, I'm sure, the fruits of Michael's brush during the visit.

Michael's Little Studio, at the rear of the Inn, 21129 Sherman Way, Canoga Park, attracts many people who come to view not only Mike's works but those of famed Polish artist, Ludwik Wiechecki. Current plans call for artists-patrons of Canoga Inn to submit work for a show with prizes awarded later this year. Check with the Count at 340-6446.

The Weinstube, 17739 Sherman Way,

Gourmet Circuit-8

in Reseda, is owned by Chef Hans Muhlinghaus and his charming wife. It is gaining quite a following from devotees of good German cookery. In addition to traditional dishes such as Schlachplatte, stuffed roulade of beef, Weinerschnitzel and Sauerbraten, he also features some very good continental items such as veal Oskar and a grenadine of beef.

Muhlinghaus also offers a small but nice selection of German wines and beers with some California wines which are quite good, too. You'll love the home-made style apple strudel, and the prices are very reasonable. You can bring the entire family! Res: 345-1994. Cl. on Mondays.

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MAN ABOUT TOWN

Carol Burnett, the nicest girl in or out of show business, was hostess for a cocktail party at the Bistro, honoring Gwen Davis and her new book, "Touching." The uncertainty of the times was reflected by the way guests dressed. No one seemed quite sure what to wear. For her long angular figure, the hostess chose a flowered peasant dress with a black choker, while the honoree wore a fringed scarf that looked pulled off a piano. Rosemary Forsyth, with David Janssen, typical of today's indecision, combined blue denim with sable.

Carol Burnett, with her languid eyes and mobile face, can become a hilarious rendering of the female in any gambit. Most of her childhood was spent with her late grandmother, for whom she started the signal for "all is well" at the end of each television performance by pulling her left ear. Now she does it for her children-and there are eleven of them. Husband Joe Hamilton had eight, by a previous marriage, and he and Carol have three. The Hamiltons live in a rambling 14-room mansion in Beverly Hills, the first home Carol ever owned. After twelve years of apartment living in New York, Carol loves being on the West Coast.

Gwen Davis, on the other hand, regards California as "a strange land." She has strong opinions about pot (pro), LSD (con), alimony (con), progressive education (violently con), and anything else you might mention.

Since the two women have so little in common, it would seem Carol would be the last person to give a party for Gwen. But she did!

Dorothy and Harry Jameson, Mr. and Mrs. First Nighter, are also known for the sit-down dinners for 40 in their lavish Beverly Hills home.

The elite of society and the entertainment world hope to be invited-and frequently are.

"Formal" suggests the staid or stuffy, but, although the dress is black tie and, certainly, the decor is elegant, the atmosphere is definitely friendly and informal. This is due to the warmth of the hosts and the planning they put into a party. Dorothy goes to great lengths to see that each table of ten is compatible.

The Jamesons' latest dinner honored Ransie and Bud Nast, just back from a lengthy tour of Europe. Both the hostess and the honoree should be on every best dressed list. Dorothy was in a Jean Louis gown of turquoise and white, slit up the side and embroidered with turquoise set in diamonds. Stunning! Ransie was wearing a smart black Dior, with white

detail, which she bought in Paris.

As always, several of the guests got up and entertained. Matchless wit, Carleton Alsop, was amusing as he toasted the hosts and told jokes.

Lita Baron sparkled with her singing, even doing an impromptu duet with Cesar Romero.

Anne Jeffreys, with husband Bob Sterling, sang "Getting To Know You" and everyone was glad to know this lovely lady.

surprised to learn that before opening with his first band at the Coconut Grove in 1928, Latin-America's musical envoy was a cartoonist for the Los Angeles Times.

Hot pants and snow! Sounds incongruous, doesn't it?

Nevertheless, Janet Leigh wore hot pants at a cocktail party for those involved in the Bear Valley Celebrity Pro-Am Classic. So did Edie Adams.

There was a constant round of activities,



Carol Burnett and friend (Lee Graham) at Beverly Hills Bistro. ***

Leaving the Jameson's, Xanier Cugat invited us to his home for Anisette. A tour of Cugie's house, built by Buck Jones in the thirties, is like a quick visit to Spain. He has a "cueva" of stone and mosaic for Flamingo parties, a Spanish cave, and on the piano is famed bull-fighter Manolete's cape, one of Cugat's most prized possessions.

As adept with the pen as with the baton, the rumba king showed us his amazing caricatures. You may be

in and out of the snow, as world-famous amateur skiers teamed with top pros. It all happened at Bear Valley, in the heart of the "gentle wilderness" of California's High Sierra, surrounded by national forests and wilderness areas. Most of us flew up for the three-day festivities, but Maggie and Clint Eastwood who live in nearby Carmel, drove.

In addition to skiing, some of the participants found time for sleigh rides, and all found time for the nightly casual



At the NOW (and Then) Grove, Henry Berger, the Man, Valleyette Carole Mathews and actor Ricardo Montalban. ***

party around the roaring fireplace at the Lodge.

Ex-marine Hugh O'Brian proved to be the best sportsman of the group. Others competing were Natalie Wood and Richard Gregson, Desi Arnaz Jr. (he split his pants and for a while the end was in sight), Ron Ely, Adam West, the Mike Connors' and Peter Haskells. Janet Leigh and stockbroker husband, Bob Brandt, sent a special invitation to Norma Shearer, who didn't feel up to the activities.

In 1947, Miss Shearer saw a fresh-faced, well built young college girl named Jeanette Morrison at a ski lodge and informed MGM of her find.

The studio signed the girl, gave her the lead opposite Van Johnson in "Romance of Rosy Ridge" and changed her name to Janet Leigh.

END OF THE GROVE

A few years ago the name Dionne Warwick was unknown to the public. Coming from a family of Gospel singers, she was working in the back-ground

chorus of recording sessions in New York. Then she met a young songwriting team, Burt Bacharach and Hal David. Her voice and their songs made a happy, and evidently, lasting marriage. The perfect blending started with their recording of "Don't Make Me Over." What ensued is now legend.

More than any performer who appeared at the Grove, Dionne brought the "NOW" to it. "Going Out Of My Head," "Walk On By," "Look of Love," "Alfie," and a dozen more songs in her unique style had them cheering opening night.

"Them" included Elizabeth (Ashley) and George Peppard, Dorothy and Harry Jameson (naturally), Leslie Uggams and husband Graham Pratt, Ruby and Elgin Baylor, Shelby and Chad Everett, who are expecting their second baby; Kitty and Jame Franciscus, and the odd couple, Henry Berger and Ricardo Montalban. Ricardo's wife was indisposed and Henry ran out of girls.

Sammy Davis Jr. presented "Sammy Davis Jr. at the Grove" and with his

Actor Peter Haskell on a fast downhill slide at Bear Valley bash. ***



ANYTHING GOES, and the cast thereof — Eric Brotherson, Dorothy Lamour, Sterling Holloway and Jess Pearson — at the San Diego opening. ***

closing, so did the night club. It was a year ago that the famed Coconut Grove reopened as the "Now Grove," with Sammy headlining. At that time there was a young dancer in his act named Altovise. She's now his wife.

A volatile bundle of talent, Davis became a member of his uncle Will Mastin's act at the age of four. After he went solo, Sammy divided his time between movies, records and clubs. The appearances brought him fame (three Royal Command performances in London) and tragedy. While driving from a Las Vegas date to Hollywood he was injured in a car accident and lost his left eye. When he was able to perform again, Davis went on to his finest performances — kicked off by his first club date, after the accident, at Ciro's which is remembered as one of the great moments in show business.

Buena Park Scene

Margaret Thomas stopped traffic in Buena Park. That may not sound exciting, but when we tell you she's better known by her nickname, Marlo, and she was wearing hot pants, you'll understand.

The Detroit-born brunette joined the immortals at the Movieland Wax Museum and the big celebration was for the unveiling of her tableau as "That Girl."

The Brown Derby pre-museum cocktail party turned out to be a family affair with sister Terry, brother Tony, mom and dad, Rosemary and Danny Thomas, toasting their talented relative.

Before taking up acting, Marlo attended USC where she earned a Bachelor of Arts degree in teaching. Are you ready for a school teacher in hot pants????

NOSTALGIA

"The world has gone mad today; good's bad today and ANYTHING GOES." It sure did, and in San Diego, of all places. Cole Porter's vintage musical starred Dorothy Lamour at the cushy Off-Broadway Theatre, formerly a burlesque house.

The big turnout was a tribute to Miss Lamour, as much an American institution as the Smithsonian which houses her first sarong. San Diego has never seen so many celebrities, or given them such warm welcome.

Stars of La Lamour's era, Lana Turner, Jane Wyman, Gail Patrick, Hurd Hatfield, Johnny Downs (he lives in San Diego), Jane Withers; some, even before THEIR time, like Rudy Vallee and George Jessel; and of a later period, Fabian, Lois Nettleton, Julie Adams, all jetted down for the festivities.

Still more were Marjorie Lord and husband Randolph Hale, Norma and Larry Storch, Doris Dowling, and last, but not least, Christine Jorgensen. A nostalgic evening of pure camp — both on and off stage.

Will the Real Ron Moody Please Stand Up?

When he played the bearded, avaricious and loveable Fagin in the Academy Award-winning "Oliver!", Ron Moody was a virtual unknown. Now, in Columbia Pictures' upcoming "Flight of the Doves," Moody plays a villainious vaudevillian, a master of disguise, in hot pursuit of two youngsters whose inheritance he wants. Nobody knows what he looks like, not even such co-stars as Jack Wild who was the Artful Dodger in "Oliver!", Dorothy McGuire and Stanley Holloway. For example, there are in "Flight of the Doves," (1) the eccentric Miss Marbleston, a journalist; (2) Chief Inspector Wolcott of the Liverpool Police; (3) an Irish farmhand; (4) Dr. Jekyll and Mr. Hyde; (5) Hawk Dove, the man of many faces; and (6) Mr. Purdom, a proper British solicitor. They're all the mysterious Mr. Moody, in "Flight of the Doves."



KURT RUSSELL, HEATHER NORTH and **RAFFLES**, a TV-oriented chimp with the ability to pick the top-rated shows, make a monkey out of a television network in Walt Disney Productions' new comedy spoof, "The Barefoot Executive." This Technicolor feature stars Kurt, Miss North, Joe Flynn, Wally Cox, Harry Morgan and John Ritter. Directed by Robert Butler for producer Bill Anderson, the script by Joseph McEveety was based on an original story by Lila Garrett & Bernie Kahn and Stewart C. Billett.

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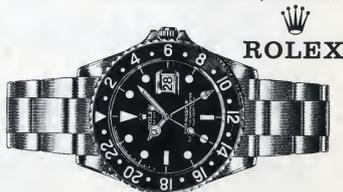
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Inside Track

Continued from Page 14

Hansen, former secretary to producer Paul Monash, is now working for Darryl Zanuck. Sherry Palmer, formerly at Columbia, now working for Mr. Monash...

Shirley Ricks of Universal's insurance department recuperating at home from surgery on her eye to remove glass lodged there from a recent earthquake. A speedy recovery, Shirley. ***

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The industrial film division of Hanna-Barbera Productions produced its first "top secret" film.

The client was not the U.S. Government but a toy manufacturer — Kenner Product Company — which retained Hanna-Barbera to produce its sales film for the 68th American Toy Fair.

John Gordon, creative director, Kenner, remained on the set during filming, questioning everyone other than cast and crew entering the set.

Gordon carefully remembered names and faces of those associated with the film, from star to director to grip. The production, titled "Toys Are Fun in '71," presented comedian Paul Lynde and employed more than 25 youngsters — the latter, on a set filled with toys, kept Gordon's memory churning every minute of the day.

A moment of panic developed when one man was able to pass the studio's

door guard and stroll onto the set. Gordon rushed up to the intruder, demanding to know his business.

Stranger turned out to be Joe Barbera who had been in New York on business prior to the arrival of Gordon.

Harry Morgan, veteran character comedian, has been signed by producer Bill Walsh for Walt Disney Productions' off-trail western, "Scandalous John," starring Brian Keith, Alfonso Arau, Michele Carey and Rick Lenz. Robert Butler directs.

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For The Classic Film Buff

■ STUDIO Magazine innovates a direct appeal to classic film fans — and to collectors of movie memorabilia. We have a new editorial department and a new classified section especially for movie hobbyists. We'll be running feature stories on the "big ones" of the old days, along with actual size reproductions of autographed photos of the stars of the 20's and 30's. If you express interest, we'll set up a Letters Column, where you can exchange data with other readers, ask questions and, hopefully, get answers. Pass the word along. *



LUCKY EXCHANGE — The lovely Gloria Swanson has visited the Movieland Wax Museum in Buena Park on various occasions to see her likeness in the 1950 production of "Sunset Boulevard." When the set was dedicated, Miss Swanson began a long-lasting Movieland tradition by placing in her figure's hand one of the lucky red carnations which she has carried throughout her fascinating career. Each afternoon at 2:00 the day-old carnation is taken from the figure's hand and presented to a lady visitor to bring her luck, and a fresh carnation is placed in the figure's hand.

COMING JUNE ISSUE: ROSCOE "FATTY" ARBUCKLE
The early years of his career,
more authentic autographed photos of
the silent screens biggest stars.

LETTERS

Dear Editor:

It gives me great pleasure and satisfaction to send you these few lines to express my happiness with my gift subscription to your most interesting and novel magazine. When this subscription expires I most certainly intend to renew it — what better advertisement than that!!!!

Being a silent movie buff from way back I am extremely interested in the Stars you have presented in Collector's Corner, and may I express a hope that very soon you will be presenting Miss GLORIA SWANSON. (Ed. note: Here she is!) To me, she is one of the really GREATS and should definitely be represented in such a series.

Sincerely,
L.Allan Smith
3231 Bennett Dr.,
Los Angeles, Ca. 90028

Editor-Hollywood Studio Magazine

DEAR SIR:

I hate to be so critical in the first issue I have ever seen of your magazine but the proof reader who allowed "Classic Film Buffs" to go through and on the front cover should be ostracized to Siberia.

On page 4 there is a beautiful portrait of Colleen Moore which stated that she made her first picture for D. W. Griffith in "Bad Boy". There were two films copyrighted under this title. The first in 1925 was written and produced by Hal Roach and D. W. Griffith had nothing to do with it. The second (a talkie) was made by Fox in 1935 and was directed by John Blystone from a story by Vina Delmar.

Colleen Moore was attributed to having played a bit part in Griffith's 1916 masterpiece, "Intolerance", but she couldn't have been in it for she met Griffith for the first time when he was in Chicago to arrange for the opening of "Intolerance". He signed her to a contract and she went to Los Angeles to work for him but for some reason or other she never played a role in a film that Griffith directed. Further, she is not listed in the cast of any Griffith film.

Our film society has been in existence longer than any other in the country; we have been giving regular screenings of the great silent and early sound classics since 1938.

Very truly yours,
Robert E. Lee
Essex Film Club

We Sent Her to Siberia!

Bea Colgan
"Inside Track"

May I take an opportunity to mention, Your

CONT. PG. 32



When Earl Carroll and his exploitation crew arrived in St. Louis in 1934 on a cross-country flight to publicize "Murder at the Vanities," this photograph was taken. Left to right: Mel Graham, Paramount manager in St. Louis; Teet Carle, the publicist; Tom Rooney, Carroll's manager; the fabulous and famous Paul Mantz; Carroll; and William H. Pine, then advertising director at Paramount who later became a producer.

By Teet Carle

Every publicist goes through the occupational hazard of brushing shoulders with small and big shots who, regardless of their own crafts insist upon telling the professional press agent how to conduct his publicity chores.

Invariably, members of a producer's staff, and even members of the cast, come forth with the pronouncement that they know all there really is to know about publicity and advertising.

One compensation for this however is that now and then a publicist does connect with an unprofessional press agent with a natural flair for selling through the media.

During my 40-year career in motion picture studio publicity, I have met several celebrities who would have been premiere exploiters had they not chosen to be even bigger successes in other fields. David O. Selznick was a prime example, so was Earl Carroll, of Broadway Vanities fame and the theatre on Sunset that bore his name until a couple of years ago.

Happily, I dealt with Carroll when

circumstances diverted him from theatrical production into promoting a Paramount picture.

What makes that four months with Carroll unforgettable was a refreshing twist to an old Hollywood story — the heartbroken girl who chose to try suicide when stardom (even extradom) refused to smile her way. She was from Sistersville, West Virginia, and her name was Julia Graham.

It all began in New York in the midst of February slush, 1934. Earl Carroll had sold screen rights to Paramount for "Murder at the Vanities" and was trekking to Hollywood by way of a special railroad car with eleven of his most beautiful showgirls. The girls were to appear in the movie with Carl Brisson (that wonderful Danish star, father of Fred Brisson), Victor McLaglen, Jack Oakie, Kitty Carlisle, Gertrude Michael, Gail Patrick (she later produced Perry Mason TV), and Toby Wing. Carroll was to be consultant on the picture.

By train (who flew in those days?), I

worked across country, taking a day each in San Francisco, Salt Lake City, Omaha, Chicago, Pittsburgh and Philadelphia, to set up details. In Philadelphia a "tab" version of Carroll's Vanities was playing with a movie, and the theatre press agent said, "Run into the balcony and catch the kid dancer who's starring in this thing." I did, and was fascinated. His name was Ray Bolger.

In Manhattan, to see the Broadway musical, "Murder at the Vanities," I was given a folding chair in a side aisle. (There were more than thirty shows then doing SRO business along the Great White Way.)

The first time I met Carroll I knew he was a publicists' dream. In his penthouse quarters at the Essex House, the New York boys told Carroll they needed a springboard for departure at 9 a.m. Carroll suggested they take over the coffee counter at Grand Central station for a press breakfast. Naturally, the photogs lined up the 11 girls on one long counter and shot their little hearts out.

All across the country, Carroll led the way, ideas bouncing off his mind like champagne bubbles. Every day, we wired a story from one girl (each in turn) to a bright new newspaper columnist named Ed Sullivan.

Once in Hollywood, Carroll scurried to the production boys. But they were in need of no advice, even on a Carroll show.

His contribution (read the contract) was serving as a symbol for the picture in merchandising the product through all those lovely media.

Carroll did everything. He insisted on adlibbing every radio interview (radio was big in those pre-TV days). Almost every night, I was with him for some appearance. I wondered if there was anything he wouldn't do to garner publicity.

His biggest Hollywood splash was in selecting 11 Hollywood all-American chorines to match his Broadway bevy in the movie. More than 2000 females mobbed the forecourt of Grauman's Chinese and walked across a specifically-erected stage before him.

What about the suicide girl?

The film was completed by the time she came along. Editing was being rushed and Carroll was awaiting the final publicity stunt at release time in May.

One morning, the showman bounced into my publicity office, waving a newspaper. He showed me a news photo of a young girl from West Virginia named Julia Graham who had taken a massive dose of barbiturates because she had found the gates of Hollywood locked against her. She couldn't bear to go back home defeated.

The story said she was hovering near death.

"This girl needs help and I'd like to give it," Carroll told me.

My stomach felt queasy. This was an old trick of showbusiness, capitalizing on the misfortunes of the pitiful.

From the newspaper reporter, we found out exactly where Julia Graham was in the County General Hospital. Almost as though carried there by a magic carpet, Carroll and I soon were in a third floor room with the girl and an intern who explained that she would pull through but it would be many hours, possibly days, before she emerged from the coma.

What a showful sight. An unconscious girl with her shov-girl body connected to dozens of tubes and dangling bottles. Here was our latest publicity gimmick. Hot dog!

Carroll left the girl a note — a philosophical gem about no temporary

failure possibly being worth the surrender of a life. If she really wanted to make it into the movies, she was to phone me, and I would tell Earl Carroll. He would lend that helping hand.

I made a verbatim copy of the note and phoned the reporter at the Examiner who had helped us locate the girl and gave him the story.

Headlines! Letters from her frightened parents, a telegram from the mayor of Sistersville, W.Va. "Give the Graham girl a break. She's a good kid." I remember every word, today a generation later.

wearing a bed jacket.

The visit that followed was a dream event, sticky with sentiment. A road show version of "A Star Is Born." The press must have had throat lumps when Carroll patted her arm and told her to come to see him at Paramount the moment she was well enough to be up and around. He would take her to the talent folks at the studio.

The space the following morning was tremendous.

She did arrive at my office the following afternoon. I alerted Carroll,



These are the thirteen beautiful Earl Carroll chorines who came from New York with Carroll to appear in "Murder at the Vanities." Those long, slender legs prove why they were chosen. Even Carle has forgotten names and faces (it was 17 years ago) excepting the lovely who is fifth from the left. She is Beryl Wallace, Carroll's constant companion who died with him in the crash of a commercial airlines some years later.

Happily, the girl didn't call. Carroll checked me daily I bothered the hospital intern who said the girl had left the hospital. He wouldn't give me her forwarding address. He had been bawled out for admitting strangers into the intensive ward. Our story hadn't made him happy.

Then Miss Graham finally did call. She was living with relatives in a small apartment back of the Ambassador Hotel.

Carroll and I went to see her unofficially to arrange details for an official visit the following day. Julia was told to act as though she never had seen us before, because we would come with reporters and photographers. She looked strong enough, but Carroll ordered her to lie on the divan, looking wan, and

who smiled, took her arm, and said, "Come, we will go to the talent department," and led her away.

So I sat alone and thought: Now comes the time for the sun to sink slowly in the West. End of another publicity project. The big space had been garnered. The great showman soon would be off to Manhattan, and I would be left with Miss Graham. Maybe she wouldn't call for too many weeks before she gave up. She was alive and well and Sistersville was only a continent away.

Picture of a young man breathing bitterness.

Then Carroll came back with Miss Graham. Both were beaming. "Meet your new stock contract player," the showman said. She was crying. Hell, I was choking

up, too.

Incredible? Sure! But she did have a contract. And she was kept busy, playing small parts. Like the secretary who opens the door. "There's a detective out here to see you, sir!"

The press did interviews. The fan magazines revelled.

Then, it was May and time for the last spurge of publicity for "Murder at the Vanities." The idea was to preview the picture with Carroll in person in 10 cities in three days, using Paul Mantz to pilot our Lockhead Vega cabin airplane. We could start the first preview after midnight in San Francisco and begin the last showing in New York just before midnight the on the third day.

When I flew home with Mantz, it was without Carroll. I never saw him again. I used to see Julia Graham occasionally hurrying through the studio. We would wave.

A year later, I was with my family on vacation in Sequoia. One day I sat down beside a three-day old copy of the L.A. Times.

In that paper, a two-column headline story wrote fins to a snatch of human drama. Earl Carroll had only lent Julia Graham a life wish — with a movie contract. The death wish returned.

This time Julia Graham had made sure. She used a gun. ***

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LETTERS

Continued from Page 29

magazines title is very interesting HOLLYWOOD STUDIO MAGAZINE — but, we would like to see more pictures about the Hollywood Studios, directors and cameramen working on the set.

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ED NOTE: Watch for future issues.

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WANTED - STILLS, Natalie Wood, Dolores Del Rio, Tuesday

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Continued from Page 32

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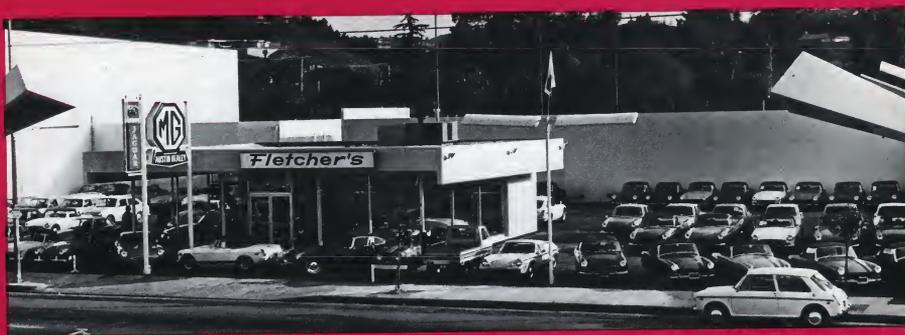
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