## TV CANDIDS Terrence O'Flaherty

NEW YORK-It is a stunning experience to wander New York streets and observe what the hand of man can create in glass and concrete. Yet with all the glass and the treasures and the progress, one cannot help feeling that the price has been too great because its citizens are surely the saddest lot of people on the globe. The middle class lives like dogs but the poor live like swine.

The least likely person to find in this depressing place was Greer Garson, whose beauty and enthusiasm are undimmed by the passing of almost 25 years, since the movie "Good-bye, Mr. Chips" first brought her to the attention of the American public

Miss Garson was in town to co-star with Trevor Howard in the Hallmark production of "The Invincible Mr. Disraeli" for NBC.

CIO

I found her rehearsing with producer-director George Schaefer and the cast in a ballroom above Ratner's Delicatessen in the Bowery-a place that smells of goose grease, old age and dirt.

Even in these surroundings, Miss Garson moved with her chin high and nostrils flared and a kind of decency about her that sparkles. Her hair is the color of a ripe peach. Her accent is a combination of Ireland, England and Metro-Goldwyn-Mayer.

Inasmuch as we are only a fortnight removed from St. Patrick's Day I feel an obligation to observe that Miss Garson was born in Ireland-but in the occupied countries of the North, a misfortune she corrected by leaving at an early age.

"The show is really Trevor's," she explained. "I play Mary Disraeli, the statesman's wife, who was 15 years his senior, and from what I have been able to learn their marriage was a very warm and poigant relationship. But I can tell you more about that when we're finished.

So can Trevor Howard, whose last co-star was Marlon Brando on the deck of the "HMS Bounty." (He describes Brando as "unprofessional and absolutely ridiculous.") After that, Miss Garson must look especially attractive.

They were having the first complete run-through of the original 90-minute drama by James Lee. The guest stars are all English-born, with the exception of Hurd Hatfield, a New Yorker who plays Rothschild. The others are Denholm Elliott, Eric Berry, Goeffrey Keen and Kate Reid, who is currently starring on Broadway as an adulterous professor's wife in "Who's Afraid of Virginia Woolf?" In "The Invincible Mr. Disraeli" Miss Reid will play Queen Victoria.

"This will be my third role for Hallmark and I am beginning to feel like one of the family," said Miss Garson. The other parts were in "Captain Brassbound's Conversion" and "The Little Foxes."

"I think maybe I can restore your lost enthusiasm for New York," she said. And she certainly did. After rehearsal we went back to her comfortable apartment on the 30th floor of Hampshire House.

From that great height we looked down on Central Park at dusk, a splendid view. At one corner, the snow had covered the dead grass with a blanket of white. On the other corner was the outdoor rink where the ice skaters were spinning in their bright colored sweaters.

"It's my own little Grandma Moses," Miss Garson pointed out through the picture window

"I love to be in New York, but that's because I always know I will soon be going back home to Texas,' she said.

Miss Garson has something there. The best way to see New York is with a return ticket in your pocket.

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## Rock'n' Roll is Tribal Music of the Adolescent

it began 15 years ago, Dr. David Martin reports that adolescents find in rock 'n' roll songs reflections of their dreams and aspirations.

"Just as the stories of Andersen and the Grimms were based on very real problems in those times, rock 'n' roll songs are based on a very real problem of today's adolescent, fear of loneliness and aliena tion," Dr. Martin says. "In both the fairy tale and rock 'n' roll, salvation comes most often through chance and fate."

TERMING IT "the tribal music of the adolescent," Dr. Martin reports that all of them listen to it.

"Fifty per cent like it," he declares. "The rest listen in moderate amounts to keep in touch with the interest of their peers. Studies show, signifi-cantly, that leading students listen only one-third as much as less successful ones. The real devotees, the kids who listen to it exclusively and hours on end, are the lonely, lower-class adolescents who ha have had no feeling of success in most areas of life."

An alienated kid gets comfort listening to another young-ster singing that he is lonely, that his name should be Woe, Dr. Martin theorizes.

WHILE ADULTS hear only the "beat", the kids know the words, the USC professor re-

"The words tell of fear of alienation, social inequity, re-jection of the ends or means to the ends of our culture," he says. "They reflect the adoles-cent's helplessness in the face of facelessness by their em-phasis on areas of their lives that are most manageable, They sing of family life, leisure time activities. They sing of school as a jail, of popularity with the opposite sex, of adult understanding of their longing for acceptance. There is very little blatant sexuality. On the contrary, with very few excep-tions, the love themes are of finding one true love to marry

By its very maudlin mediocrity, it gives hope to chil-dren who have been unsuccess-ful. "Any unhappy kid can listen to an awful voice singing shallow, repetitious tunes and think that, given a break, he be a recording star, too," Dr. Martin believes.

DR MARTIN offers a bit of hope to parents being driven to distraction by their adoles-cent's music. "Surveys show cent's music. "Surveys snow that by 19, most of them have passed the hump and consider rock 'n' roll to be kid stuff. By 25, almost no one listens to it."

But he urges parents to listen to it, to pay attention to everything their adolescents pay attention to. His studies indicate that about one-third

Rick 'n' roll music is Hans of the adults cannot understand, their choice of music or in

Christian Andersen and the Grimm Brothers in modern idiom, a University of Southern California professor of education believes.

Emerging from a two-year study of music that adults thought would be a fad when it begins to go and the sound of the words were shown in his investigation to feel warm sympathy to the youngsters.

MOST OF ALL, he urges adults not to judge the young their choice of music or in their choice or in their choice of music or in their choice or in th adults not to judge the young- evitable death as soldiers for sters too harshly, either in all young men.



DR. WHARTON

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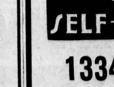
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