

Presidency Image Topic For White

"Ah, Peter — or shall I call you Professor Odegard? — Peter, let me just throw some thoughts at you."

"I believe that the presidency hovers over the American imagination like a sacerdotal office — the only thing sacred and holy in all American life."

This is Theodore H. White, journalist and author of "The Making of the President, 1960," the country's number-one non-fiction seller for the past four months, speaking his mind in a forthcoming session with Dr. Peter H. Odegard in the NBC-TV Network's "Continental Classroom" course in American Government.

Discusses Conventions
White's pre-taped discussion of presidential conventions with Dr. Odegard, the course's regular instructor, will be broadcast Monday, at 8:30 a.m.

Viewers arising early enough to tune in on this unusually forthright discussion also will hear White say:

"Even the most cynical and corrupt politicians to whom I have spoken have phrases which I love. They will say about somebody: 'He's got the size of a Governor, he ain't got the size of a President.'"

"Or, you hear them talking and they will say: 'Has he got enough left to be President? Is he heavy enough? Is he weighty enough?'"

"Or they will say, another phrase they use is: 'He can't go all the way.'"

"Even the lowest-grade politician realizes that there is something sublime about the office of the American Presidency."

"And they are simply like brokers who are trying to offer the public something the public will accept in this noble office."

Smokey Room Image
"I think that phrase 'smoke-filled room' is one of the greatest distortions in American politics. It comes from the Harding nomination in that suite at the Blackstone Hotel in Chicago in 1920. That was a smoke-filled room deal."

"So far as I know, since then there have been no smoke-filled room deals at a convention, particularly since the advent of TV and radio. You can see it all happen."

"What happens at a convention is these massive forces, blocs of strength held together either by loyalties, or by tradition or by politics, come to a clash in an open convention."

"These forces are so big that no three bosses sitting in a room can compromise between them. A convention is a universe. Our country is so big, it is just too big to be controlled by a handful of men."

"You have a spectrum of good and bad, of the most corrupt and most noble motives in the convention. It all stews and churns around, and you get these candidates. Very rarely does an American convention pick a bad candidate, very rarely."

"The organization behind the Stevenson demonstration at Los Angeles last Summer was superb, absolutely superb. If all these people who speak of the Stevensons as being 'airy, fairy, dolgoody, sweet little men' — they flabbergasted the tough Kennedy machine by the way they rushed that convention."

"They broke in there — it was one of the most magnificent examples of mob organization I have ever seen in politics."

"If Stevenson and his people got credit for the toughness and the manner in which they stamped that thing, there might have been a different image of Adlai."

MYRIAD OF HOPES

Happy is he who hath escaped the wave from out the sea, and reached the haven; and happy is he who hath triumphed over his troubles, though one surpasses another in wealth and power; yet there by myriad hopes for all the myriad minds; some end in happiness for man, others come to naught; but him, whose life from day to day is blest, I deem a happy man — Euripides.

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U.S. Steel Hour Produces Play, "Mountaintop"

Cliff Robertson will portray a sensitive genius who tries to shut love out of his life, in "Man on the Mountaintop," on the U.S. Steel Hour, Wednesday at 10 p.m. via Channel 2.

Written by Robert Alan Arthur, the teleplay will introduce a new star, Salome Jens, to Steel Hour audiences.

Horace Mann Borden (Robertson) lives in a cold water flat and works in a cafeteria.

Motherless since birth, he was a child prodigy and is considered one of the most brilliant minds in the country.

In his later years, he has become bitterly mistrustful of his father's motives for pushing him as a youngster, with the result that he is suspicious and frightened of all people, and refuses even to see his father.

Living next door to him are a painter and his wife, whose sister Gerta (Miss Jens), comes to visit.

By persistent efforts, she is able to befriend Horace, but when she tries to arrange a meeting between him and his father, Horace accuses her of betraying him.

"Man on the Mountaintop" will be directed by Tom Donovan. The Steel Hour is Produced by the Theater Guild, George Kondolf, executive producer.

Mosaic Work Displayed at P.O.P. Gallery

"Media-Mosaic," a colorful exhibit of works in tile, stone and glass by artist George Dublin, will be held at Pacific Ocean Park's Sea



MOSAIC EXHIBIT — Displayed by artist George Dublin, is featured through Nov. 26 at Pacific Ocean Park. The artwork will be shown in Sea Lounge Art Gallery. Total of 23 mosaics are shown.

Lounge Art Gallery through Nov. 26.

Twenty three mosaics will be on display.

The smallest is a 12-inch high piece called "The Rooster."

The largest is a 200 pound mosaic executed in three six foot high panels, entitled "The Three Kings."

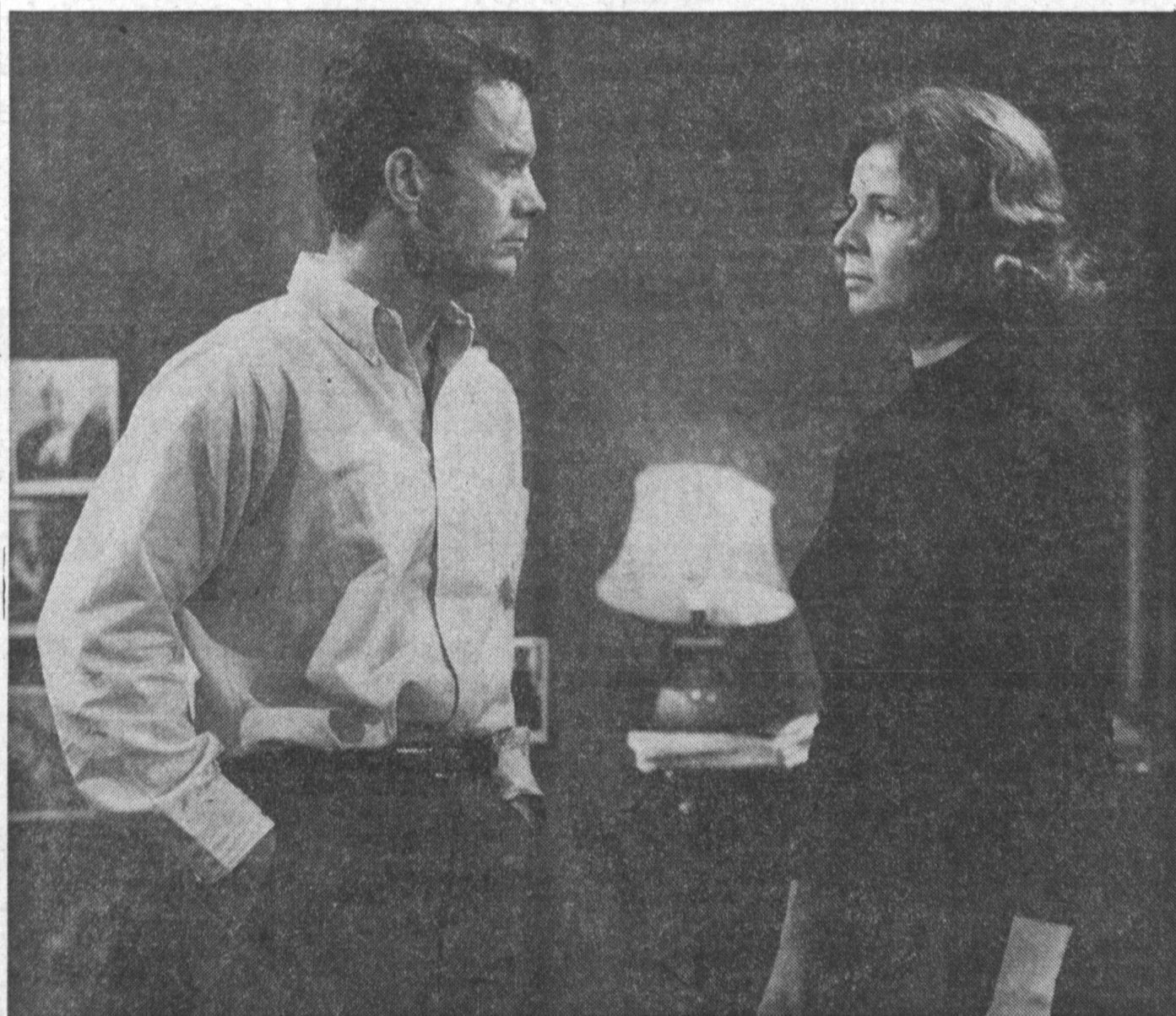
Painting had been Dublin's main area of artistic expression until a 1955 visit to the Vatican, where he saw the classic mosaics by the Old Masters.

He was so inspired by the texture, color and designs which were possible with tiles that he gave up painting and began working in the mosaic media exclusively.

George Dublin was born in Paris, France, in 1905, and educated in New York City. His background includes work as a motion picture staff artist and art director.

He currently heads his own firm, Advertising Art Associates.

The P.O.P. art exhibit is included in the Park's pay-one-price admission.



CLIFF ROBERTSON, as a sensitive genius who has withdrawn from the world, accuses Salome Jens, as a sympathetic neighbor, of betraying his confidence, during rehearsals for "Man on the Mountaintop." The U.S. Steel Hour dramatization will be seen Wednesday, at 10 p.m., via channel 2.

An Indian All His Life, Except in One Feature

Indians make the best Indians.

They make pretty good Hawaiians and Hindus and Mexicans; too, but, as Indians, they're tops.

Stoic and patient by nature, they can spend hours in the saddle under a desert sun waiting for their scene, and beyond that, they even look like Indians.

"You'd think that would be qualification enough," objects Iron Eyes Cody, "but it isn't. There are a lot of palefaces, from the Hollywood tribe grabbing off Indian roles."

Iron Eyes is an old hand at being an Indian.

In fact, he's been a real Indian all his life, except for that one time they cast him as a gangster in a feature picture.

He was born in Texas of Cherokee parents, raised in Oklahoma and educated at both Indian and integrated schools.

Now, after a long career in show business, he's trying to educate the white man in the authentic ways of this nation's original settlers.

Don't Know Right

"Trouble is," Iron Eyes complains, "most producers have been doing things wrong so long, they don't recognize what's right. They're beginning to believe each other's version of the truth."

Over the years, Iron Eyes has preserved genuine Indian costumes, tools, weapons and handicrafts in his own museum.

He's mastered many of the Indian languages and even wrote a book on sign language. With this background, he's often called upon to serve as technical adviser on a film or TV show depicting Indian life.

His most recent assignment of this type was "The Light in the Forest," a two-part pioneer adventure drama to be broadcast in color on "Walt Disney's Wonderful World of Color" Nov. 12 and 19, 7:30 to 8:30 p.m. PST, on the NBC-TV Network.

This gratified him because "Disney wants it right, even if it looks wrong."

Portrayal Peeves

Iron Eyes has some pet peeves about how Indians are portrayed.

"For one thing, they make all Indians look like Apaches. In reality, each of the main Indian groups had a distinctive dress and to portray a Sioux dressed like an Apache is like portraying a United States Marine in a

Sailor's suit."

Another thing that irritates him is a tendency on the part of wardrobe to put war bonnets on Southwest Indians.

"They never wore those things," Iron Eyes says flatly.

Next time you see a TV Indian slapping a drum with his bare hands, you can chalk up another error.

Iron Eyes says no American Indian ever used anything but drum sticks on a drum.

"What else," he laughs. Mis-use of the Indian languages is so flagrant, Iron Eyes has to fight off the urge to take up his tomahawk.

Knows Two Languages
"Seems they know only two languages out here. They use either Comanche or Kiowa. Which is fine, if you're portraying the Comanche or Kiowa tribe, but it's pretty galling when they have a Cherokee speaking Comanche," he says.

Since he's well known on many of the reservations, Iron Eyes gets blamed for a lot of these abuses.

"Indians write to me and complain, but there isn't much I can do unless I'm on the picture myself."

"Even then, some producers don't care. They don't want to accept the responsibility of preserving, on film, the authentic ways of the Red Man."

There are about 60 Indians who work regularly in the film industry. Several hundred more can be called for work as extras on location.

At one time, Hollywood Indians resented white men daubing themselves with paint and grabbing off Indian roles.

But, since good Indian parts are diminishing in number, the Indian is demonstrating 20th Century versatility and going after other dark skinned roles.

"Indians make the best Indians," Iron Eyes says, "but the best Indian is a working Indian, even if he's a Hawaiian."

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Dancers Appear Next Week

Community Civic Association will present a performance by Platoff Don Cossacks Chorus and Dancers, at the Playhouse, 940 So. Figueroa St., Sunday.

Debut performance in Los Angeles of the Le Theatre d'Art Du Ballet, here from France on their first American tour, will be at the Philharmonic Auditorium, Tuesday night.

The program to be offered by the Don Cossacks, led by their founder, Nicholas Kostukoff, will be a varied one, including liturgical music, folk songs, love songs.

BBC Director-General Luncheon Honor Guest

Hugh Carleton Greene, director general of the British Broadcasting Corporation, will be honored guest at a luncheon Monday in New York.

Robert W. Sarnoff, chairman of the Board of the National Broadcasting Company is host.

The occasion will mark the 25th anniversary of the establishment of television in England by the BBC.

Prominent figures in government, broadcasting, finance, science and advertising have been invited by Sarnoff to attend the luncheon, at which Mr. Carleton Greene will deliver a major address.

The luncheon will be in the Empire Room of the Waldorf-Astoria Hotel.

NBC 35 YEARS OLD

NBC, which itself is observing its 35th anniversary this year, has enjoyed a close working relationship with the BBC since the early days of broadcasting.

This association has continued with the expansion of television; and a number of NBC's outstanding programs currently are being distributed by NBC International to the BBC.

For the past two-and-a-half years, the BBC and NBC have cooperated closely in the pioneering telecasts in England and the United States of film transmitted across the Atlantic ocean by cable.

Carleton Green was appointed director general of the BBC in 1959 on the retirement from that post of Sir Ian Jacob.

He first joined the organization in 1940 as German editor in the European service, after an earlier newspaper career.

After World War II, he was in charge of broadcasting in the British Zone of Germany for two years, returning to the East European service in 1949.

Held Many Positions

Since then he has held many positions within the organization. He organized psychological warfare against terrorists in Malaya in 1950, and later served on

an efficiency committee set up by the BBC to examine its organization and make economies.

He was named assistant controller and then controller of the Overseas Services.

In April 1955 he became chairman of a commission of inquiry into future broadcasting in Rhodesia and Nyasaland.

In 1956 he became the BBC's director of administration and in August, 1958, was appointed as the BBC's first director of news and current affairs.

Carleton Greene lives in London with his American-born wife, Elaine, a former journalist.

He was co-editor with his brother, Novelist Graham Green, of an anthology called "The Spy's Bedside Book."

Moritz Concludes Series Of Hemingway Lectures

Dr. Kennett Moritz concludes his short story analysis of "Ernest Hemingway" and begins a series of lectures based on the author's novels in KNXT's early-morning classroom Monday, Wednesday and Friday, 6:30 to 7 a.m., on channel 2.

The USC English professor discusses "The Capital of the World" Monday.

Symbolically, Madrid is the capital of the world and the story represents all the classes in Spain and in Society at large.

When the central character Paco is fatally stabbed, he dies full of illusions. Hemingway's point is that illusions are destructive.

Wednesday's lecture is based on "The Undefeated," or a critical evaluation of the bullfight.

The title refers to an aging matador, Manuel, who is too old to continue his hazardous occupation, but refuses to give up the art he knows best.

Dr. Moritz will conclude the lecture with an explanation of why men become matadors, why men become bullfight aficionados, and why the bullfight tradition has not spread to the United States.

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Toys—50,000 of Them—Subject of DuPont Show

How do you put together an hour-long television show in New York City's Central Park, when it daily attracts thousands of onlookers and the sun fleets behind Fifth Avenue skyscrapers?

Co-producers John A. Aaron and Jesse Zousmer, whose "The Wonderful World of Toys" will be presented on NBC-TV's "Du Pont Show of the Week" tonight from 10-11 p.m., came up with this answer:

"You pray for no rain; you keep one eye on the sun and one on the clouds; add a little spit and polish, a generous helping of talent, heaps of engineering know-how—and, when it's all over, you know that New York is the zaniest, most wonderful town in the world."

Marx, Burnett Star

Filmed and taped in seven days at 14 park locations over a 21-mile circumference, "The Wonderful World of Toys" stars Harpo Marx as silent emcee and Carol Burnett as Harpo's "voice."

Eddie Adams and Merv Griffin also star.

The program blends music and song with children and the park in a salute to "the sheer joy of the toys of children."

For Aaron and Zousmer, producing a program on location in Central Park presented no insurmountable problems.

Few TV production teams have staged more shows from remote locations than these two, whose "Person to Person" series presented hundreds of interviews from homes around the globe.

Aaron and Zousmer admit "there were times when we wondered if we'd ever finish the show."

The statistics behind the production are a case in point.

Directors Richard Barstow and Roger Englander had a cast of 133.

In addition to the four stars, there were 65 children, 12 dancers, 6 models and 45 members of the Paterson, N.J., Eastside High School Band.

Also, there were seven cameo guest appearances by top stars of showbusiness.

Unit manager Dick Swicker supplied 1,500 box lunches, 180 gallons of coffee and 55 gallons of hot soup.

Star Harpo Marx was assigned a two-bedroom house

trailer for rest and relaxation between takes.

18,000 Feet of Film
Exposed during the production were 18,000 feet of film and 12 one-hour reels of television tape. Each day, four miles of wire and cable were laid out on the park's slopes and pathways.

In addition to Harpo's trailer, mobile equipment on the set included an NBC recording unit (with two tape machines), two prop trucks, a scenery truck and a 1,000-ampere generator—plus a moving van containing the 50,000 toys which are displayed on the program.

Each day of production, according to Swicker, attracted an average 4,000 onlookers, or about 30,000 during the entire production.

The lengthening shadows of each afternoon's waning sun provided the biggest production problems, however.

Camera director Englander declares: "In one scene involving a chase between Harpo and some 25 children, we had to stop tape and move equipment 100 yards at a time each ten minutes."

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