

The Smart Set

By SUZY KNICKERBOCKER

NEW YORK, Oct. 20 — Well, Joan Sutherland drove them mad with her "Lucia," the record-breaking take was \$108,737 (they could hardly cram it in the till) and Esther Dorothy, who designs furs, thing was worked DIAGONALLY. E.D. also wore green egret feathers in her hair and emeralds big enough to be worked diagonally themselves. The whole effect was, I don't have to tell you it was the 80th opening of the Metropolitan Opera House, the next to the last one before the gorgeous old hussy is laid to rest forever — a gilt and red plush victim of progress.

There were a few other victims of progress around, but we'll get to them later.

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WHENEVER THE ANNUAL opening of an old established New York firm like the Met or the Horse Show comes around the irresistible temptation to compare it with past glories and former glamorous openings bubbles up. People mumble about how "it used to be" and "who are all these people?" and "what are the things coming to?" It's not what they're coming to it's what they have come to.

Suzy Knickerbocker They've spent the last 10 years arriving and, whether you like it or not, the new order is here.

A Met opening, looked at squarely in the eye (even with the redeared Sutherland singing her heart out), is not the place for electric thrills or spine tingles. In fact, if you want to punch it in the nose (along with looking it squarely in the eye), a Met opening, to the sophisticate who is used to galas, is just another unexciting press, a mob scene made up of some fine old society names, some new society names, some names that will never be society, a music-lover and two and the show-offs. This night was no exception.

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NOW I'LL TELL YOU what I'm going to do. I'm going to tell you who was there and let YOU decide which of the above categories to fit them into. Be a social arbiter at home in your spare time. Have fun.

There was America's richest woman, Mrs. Mellon Bruce, looking magnificent. There was one of the world's richest women, Mrs. Ivar Bryce, and there were Jack and Drue Heinz. Drue wore a white dress and a black velvet bow in her red hair, and Jack has a lot of money. There was Alan Jay Lerner who is, I understand having a marital problem or two. There were Mrs. Frank Jay Gould and her diamonds, both guests of the Joseph Lauder's.

There were the Anthony Akeres, the Rudolph Bings (she wore a Lanvin and some old Russian diamonds), Jane Langley and Howard Bell, Maggi and Clyde Newhouse (she wore a floor-length white mink coat), Mrs. Charles Wrightman in a pale pink, Hope Hampton with a sequin garter, Dame Judith Anderson, Charles Baskerville, Mrs. Oates Leiter, Mr. and Mrs. Pini di San Miniato, Mrs. John Barry Ryan, Mr. and Mrs. John Drexel (they both looked divine), Pamela Drexel and Howard Hook Jr.

Also, there were Eleanor Lambert, Mrs. Alfred A. Strelsin in a sari and rubies, Mr. and Mrs. Ben Grauer, Lucia Albanese, Mrs. Henry Hilsen, Mr. and Mrs. Huber Boschwitz (the aquamarine around her neck was as big as her head), Mrs. Lowell Weicker, Molly Parnis, Mr. and Mrs. William Fine, Mr. and Mrs. Doris Blagden, Mr. and Mrs. Henry F. du Pont, Mrs. Edgar Leonard, Adm. John M. Will, Lauder Greenway, Mr. and Mrs. Roger Stevens, Mr. and Mrs. Joseph Verrier Reed, Jane Holzer in a floor-length coat of tiered white fox and a monastic number underneath and Mr. and Mrs. Henry Berger.

But listen, no matter what they tell you, the management did NOT sell seats in the powder room. That's silly . . .

Arlene Dahl divorces third husband

SANTA MONICA, Calif., Oct. 20 (AP) — Actress Arlene Dahl has divorced Christian R. Holmes, heir to the Fleischmann yeast fortune, and her third husband.

A superior court granted the divorce. Miss Dahl's suit had charged that Holmes refused to accept the responsibilities of a husband and father. Her previous husbands were actors Fernando Lamas and Lex Barker.



ROME TO NEW YORK — Italian artist Gustavo Foppiani, whose "Ancient Submerged City" is pictured above, has long been one of the more popular artists in Rome because of his shows at the Obelisco. He is now repeating his success in the U.S. where his large show with Gaetano Pompa at the Knoedler Gallery has been very well received.

Radio-TV highlights today

ITALIAN RADIO

(News broadcasts on the First Program at 0800, 1300, 1500, 2000 and 2300 and on the Second Program at 0830, 0930, 1030, 1130, 1330, 1430, 1830, 2030, 2130 and 2230)

TUESDAY

- 1000: Album Leaves
- 1115: Opera Anthology
- 1130: Symphonic concert conducted by Massimo Pradella
- 1230: Radio Olympics
- 1300: Second Program
- 1320: Welcome to Italy, program in English at 0741
- 1330: Radio Olympics
- 1350: Concert in Miniature
- 2100: Light Music
- 2115: Jazz Concert
- 2130: Anthology of Artists and Musicians
- 2140: An hour with Luigi Cherubini
- 2200: Violin Recital by Ruggero Ricci
- 2230: Evening Concert
- 2245: Symphonic Concert
- 2300: Music Today

BBC NETWORK

GENERAL OVERSEAS SERVICE — Continuous program audible in Southern Italy, Yugoslavia, Greece, Turkey and beyond the continent of Europe

WAVE LENGTHS: The BBC wave lengths vary greatly during the day but for Italy and the rest of the Mediterranean the General Overseas Service can be heard at the following megacycle and meter bands:

0600-0800 9.41 MC and 31.88 M
0915-2115 15.07 MC and 19.19 M
2000-2245 7.12 MC and 42.13 M

NEWS REPORTS: 0100, 0300, 0400, 0500, 0600, 0700, 0800, 1015, 1200, 1400, 1800, 1900, 2100, 2300, 0000

TUESDAY

- 0530: Band Beat
- 0545: Music and Words
- 1230: Rendezvous With Rhythm
- 1330: Hundred Best Tunes
- 1530: Jazz Records
- 1715: Olympic Report
- 1800: Listeners' Choice
- 2000: Composers of the Chapel Royal: Thomas Tomkins
- 2130: A World of Music

EUROPEAN SERVICE IN ENGLISH service for the European continent

WAVE LENGTHS: Vary for each program

NEWS REPORTS: 0500, 0700, 1400, 1915, 1900, 2200, 2300

TUESDAY

- 0500: Science and Society
- 0645: The World Today
- 0700: Personal Notebook
- 1915: Tuesday Book Program

ITALIAN TV

(News programs on Channel One at 1900, 2030 and 2300 and on Channel Two at 2100)

TUESDAY

- 1800: The Olympic Games
- 2100: Film — "Side Street" with Fayley Granobis and Cathy O'Donnell
- 2225: The Olympic Games
- 2300: Musical — "La Primula Rossa"

VOICE OF AMERICA

WAVE LENGTHS: The service in English can be heard on several wave lengths at different hours but can generally be found at 19, 25, 31 or 41 meters 7, 9, 11 or 17 megacycles

NEWS REPORTS: News at 0400, 0500, 0600, 1500, 1600, 1700, 1800, 1900, 2000, 2100, 2200 and 2300

TUESDAY

- 0530: The Breakfast Show
- 1530: Have You A Question?
- 1945: The Passing Scene
- 1930: Dateline
- 2015: Music U.S.A. — Popular
- 2115: Music U.S.A. — Jazz
- 2215: Special English feature
- 2315: Forum Lecture
- 2400: Music U.S.A. — Jazz

AMERICAN FORCES NETWORK

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NEWS REPORTS: Every hour on the hour from 0600 to 0100

TUESDAY

- 0605: Morning Request Show
- 0830: Don McNeill
- 0905: Take Ten
- 0915: Tempo
- 0930: What's Cooking?
- 1005: Merely Music
- 1105: Arthur Godfrey
- 1130: Noon Request Show
- 1245: Milton From Home
- 1305: Hillman Cross
- 1405: Jim Ameche Pop Concert
- 1505: Country Corner
- 1605: Take Ten
- 1705: Afternoon Request Show
- 1800: Sports Journal
- 1905: Music in the Air
- 2005: CBS Radio Workshop
- 2030: World of Showbusiness
- 2130: Continental Varieties
- 2230: Tonight Show
- 2255: Garry Moore
- 2305: Quarter Century of Swing

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Wednesday, October 20, 1964

DAILY AMERICAN

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Lend Me Your Ears by Ken Wlaschin

Artist's view of Council reveals warts, grandeur

"PAINT ME WART AND ALL" said Oliver Cromwell to Peter Lely some 300 years ago, and it seems only proper that the advice of that great religious figure should have been taken to heart by the only artist at the ecumenically-minded Vatican Council. Frederick Franck, a Holland-born American, has been sketching events and personalities at



FRANCK VIEW — Three of the important personalities at the Vatican Council are shown in these details from sketches by U.S. artist Frederick Franck. Pope John is shown above at the end of his life, nearly worn out from his struggle against his fatal illness. He is flanked by two of the leading Council spokesmen, "progressive" Cardinal Bea (right) and "conservative" Cardinal Dalton.

paid was \$24,800 for a sculpture by Swiss artist Zoldan Kemeny, the international prize winner. Lt. Gen. Benjamin J. Webster, commander of AirSouth in Naples, has presented the annual Flying Safety Award to Maj. Constantinos Kiousis, commander of the 339th FEA Squadron in Andriavida, Greece. French-born pianist François Joel Thiollier was awarded top prize at the Gian Battista Viotti International Music Contest this weekend, beating out 90 competitors. Thiollier is now studying at the Naples Conservatory. Second prizes went to New Yorker Lois Carole Pachuki and Spain's Rafael Orozco, third to Canadian Claude Savard. Opera singer Anna Moffo off to Vienna again for more singing engagements. A group show by top artists, including Festa, Twombly, Saul and Rotella, opened at the Tartaruga Gallery in Rome last night. Swiss jeweler Walter Meister and his family are staying at the Hilton. The Indian ambassador is sponsoring a show about Indian legends as viewed by artist Boleslaw Leitgeber which opens tonight in the Aruna Gallery at 58 Via Barberini. Another director is turning actor (it's getting to be fashionable or something). Nanni Loy, noted for his "The Four Days of Naples," is playing a small role in Ugo Gregorini's new movie "Le Belle Famiglie."

ments of triumph and defeat. He drew what he saw and did not try to hide the blemishes but as a result the grandeur shines through all the stronger. He will publish 120 of these sketches and his own outsider's view of the Council in a book next spring.

Via Venetopics

The biggest international gun on the Rome art scene, the Marlborough Gallery, will fire off its first salvo of the season Wednesday with a huge one-man show by Piero Dorazio. As usual everybody will be there. George Korda has left the Eternal City for Paris after completing arrangements for the distribution of Mel Welles' "A Quiet Business" in South America. Welles and Nick Alexander, the other half of Compass Films, the producing company, say they are delighted with the fact that it will be released in Super-Herocolorama, the new 180-degree aluminum screen process. The flick stars Georgia Moll and Frank Wolff. French variety show star Sarah Silver in Rome to start work on an Italian-French movie. Portrait painter Han Harloff, who lives in Naples and Pralano most of the time, off to Palm Springs, Calif., to visit Mr. and Mrs. Dolph Oberget. Harloff, noted for his portrayals of socialites, has just completed a portrait of Princess di Leporano. Like Argentine movies? The Archimede is holding an Argentine Film Festival from Thursday through Sunday at 9:30 each evening. A limited number of invites are still available. For information phone 875.567. Mr. and Mrs. Mario Carli sailing for the U.S. on Saturday after a visit to Italy. The Italian unit of the National Association of Social Workers is resuming its monthly dinner meetings in Rome. NASW members (and other interested parties) who are in town even for a short time should contact Mrs. Ellen B. Hill



SPIRITUAL SINGER — Joyce Meadows of Chicago, who has been studying at the Santa Cecilia Academy in Rome, will be one of the principal singers in "God's Trombones" which opens (in English) at the Goldoni Theater Friday. Miss Meadows, who also studied at the Ecole Normale de Musique and the Sorbonne in Paris, will be heard in many of the spirituals in the James Welton Johnson classic



"IT'S CALLED 'TOBACCO SAUCE' 'CAUSE IF YA PUT IT ON YOUR FOOD IT MAKES YOUR MOUTH SMOKE!"

DENNIS THE MENACE



BACK FROM ISTANBUL — Italian actress Sylvia Koscina, looking elegant as ever, waves to friends as she leaves the Rome Air Terminus after her arrival from Istanbul (AP photo)

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Lend Me Your Ears by Ken Wlaschin

Teatro Club to bring Living Theater to Rome

ROME'S ENTERPRISING TEATRO CLUB, which has been importing splendid theater for the past seven years, is planning an extraordinarily ambitious program this season with productions in German, French, English and Italian as well as lectures, debates, films and evenings devoted to outstanding authors and actors. Of greatest interest to the some

English-speaking persons in Rome will be the arrival of the Teatro Club, which rose to renown as "The Connection," will stage Brown's highly-lauded "The Brig" and Jean Genet's "The Maids." The club, headed by Mrs. Anna D'Arbello Guerrieri, will start its season with a French play on Dec. 14 when Gilbert Beaud will give a recital. Other foreign imports include the Kiev Opera Ballet Company; Goe's "Faust" by the Brema Chamber Company (in German) in collaboration with the Biblioteca Germanica; Albert Camus' "Le Malentendu" in French with Michel Vitold (who first put it on the stage 20 years ago) directing; Herb Gardner's play "The Clowns" starring Yves Montand and William Labadie; Kurt Joos Ballet Company with their famous "Table Verte"; three ballets by the Janine Charrat company with Milorad Miskovitch; and some as yet unspecified Paris theatrical hits. Each theatrical production this year will be preceded by an evening devoted to the author (the Living Theater, etc.) and a week of programs on Genet's culture is planned. The Italian



PATRICIA GRIFFI
French with Michel Vitold (who first put it on the stage 20 years ago) directing; Herb Gardner's play "The Clowns" starring Yves Montand and William Labadie; Kurt Joos Ballet Company with their famous "Table Verte"; three ballets by the Janine Charrat company with Milorad Miskovitch; and some as yet unspecified Paris theatrical hits. Each theatrical production this year will be preceded by an evening devoted to the author (the Living Theater, etc.) and a week of programs on Genet's culture is planned. The Italian

program is just as interesting and the evenings devoted to such authors as Giuseppe Patroni Griffi, Ugo Betti, Emilio Fialoni, Giorgio Prosperi and Manlio Brusati will be an excellent opportunity to judge the state of Italian playwriting today. The evenings with the actors will include readings by Tino Carraro, Arnaldo Foà and Alfredo Bianchini as well as one dedicated to the end of the world and arranged by Ernesto Martino and Gerardo Guerrieri. The Teatro Club Popolare will be treated to performances of "Oh, What A Lovely War!" in Italian by the Stoppa-Morelli Company and the Spanish dance company of Luisillo. The Teatro Club Dei Giovani is holding regular Saturday afternoon performances at the Teatro delle Muse. The youth shows started last Saturday with an afternoon of Mexican theater and will feature programs on how television shows are created, on film director Michelangelo Antonioni and literature. The Teatro Club will also move into the publishing world this year in cooperation with the Lerici Publishing House and plans to print plays and theatrical criticism. Season tickets and complete information can be had from the Club at its headquarters at 51 Via Nizza or phone 860.958.

Via Venetopics

A film that should create quite a furore on Via Veneto if it's ever made is Daniela Rocca's autobiographical "Il Peso del Corpo." Daniela, who starred in "Divorzio all'Italiana," plans to be producer, director and star of the movie which tells the story of a small town girl coming to Rome and leaping into the cinema whirl. Not a few of the well-known Via Veneto producers, directors, actors and paparazzi are said to be recognizable. Our man with the indelible ear says that one of the most recognizable is very much like Pietro Germi who directed Daniela in "Divorzio" and that he will be portrayed by Erno Crisa. Mrs. Thomas Austin was host at a cocktail party the other night for American bowling champion, Mrs. Marion Ladewig. Among those present were Mr. and Mrs. Milton Hebert, Mr. and Mrs. Gordon Elliot, Mr. and Mrs. Peter Basone and a number of officials from the Brunswick bowling company. Jerome Kilty, author of the stage hit "Dear Liar" and "The Ides of March," working away like two people these days. He is directing the Italian production of Joan Littlewood's "Oh, What A Lovely War!" with Paolo Stoppa and Rina Morelli which opens at the Quirino in December and he is translating with playwright Franco Brusati, the very successful "La Fastidiosa." The play will be staged in London and New York. Only difficult so far, admits Brusati, is translating the title. Best bet so far is "The Nuisance." Pietro Di Laurentiis, the Italian sculptor whose show at the Hilton last season will be remembered by admirers of modern art, is opening an exhibition of his fine drawings at the Bilco Gallery on Thursday.



FLOWERS FOR MY FAIR LADY — Audrey Hepburn stopped off at Piazza di Spagna before flying off Monday to New York for the world premiere of the film of "My Fair Lady" in which she stars. She was accompanied by her husband, Mel Ferrer, who was taken to the plane in a wheelchair because of his fractured foot (AP photo)

Here and there

American soprano Virginia Gordon continuing her one-woman conquest of the Italian opera world. She opened the opera season at the Teatro Traiano in Civitavecchia (the first in 13 years) and was presented with the city's gold medal by Maurizio Busnengo, president of the Tourist Association. Miss Gordon sang the lead role in "Lucia di Lamermoor" and will repeat the role again this month in Sicily. We understand German actress Maria Mell is Beate-mad. She took all her records of the Liverpool sound on location with "Casanova '70" and infected the rest of the troupe with the unshakable disease of Beatlemania. Mel Welles and Nick Alexander, who operate Compass Films, are busy building an 18-foot



MISS GORDON

carnivorous tree. It's to be used in their new science fiction horror movie "Island of Death." The fine graphics gallery, Il Segno, now being run by Angelica Savino De Chirico, has opened a show of drawings, watercolors and other graphic work by Piero Dorazio in connection with the big Dorazio show at the Marlborough Gallery across the street. The American Women's Association of Rome social bridge luncheon will be held at the Hilton on Wednesday, Oct. 28, at 10:30 a.m. For reservations call Mrs. Donald Ritter at 424.402 or AWAR headquarters at 489.915. Italian actress Franca Tamantini planning a series of poetry recitals titled "I, Bertolt Brecht" for the Teatro Stabile di Bologna. She had an earlier success reading Brecht on TV. Gary Gould of Litton Industries staying at the Hilton. A large exhibition titled Graphic Art in Tuscan has been opened at the Teatro Verdi in Pisa and will continue through Oct. 27. Davis Lewis, director for Europe of MGM, staying at the Excelsior. The American Chamber of Commerce for Italy in Milan will hold its monthly luncheon at the Grand Hotel del Cavalieri on Oct. 29 at 12:30 noon. Guest of honor will be Henry J. Gumpel, director of the international tax section of Price Waterhouse & Co., who will speak about American taxation on foreign investment in the U.S. Producer Franco Cancellieri off to Warsaw to talk about the movie "Andrema in Città" which Nello Risi will direct with Geraldine Chaplin starring.



TRAPPED BEAUTY — It seems a shame that anyone as lovely as Raffaella Carrà should be hidden behind barbed wire but that is just what happens in this scene from "Von Ryan's Express." The young Italian actress plays opposite Frank Sinatra in the film, which tells the story of a mass escape from an Italian prisoner-of-war camp. Raffaella is a German officer's girl friend who decides she prefers American soldier Frankie's courage to that of her Nazi lover

Sartre rejects Nobel Prize in advance

STOCKHOLM, Oct. 21 (AP) — One of the leading candidates for this year's Nobel Prize in literature has politely but firmly refused to accept the award.

French author and playwright Jean-Paul Sartre in a letter to the Royal Swedish Academy of Letters has asked not to be nominated as a prize winner, the morning paper Dagens Nyheter, said.

According to the paper, and to earlier reports in the French paper Figaro Littéraire, the Academy had already decided to pick Sartre for the coveted Nobel award.

A spokesman of the Royal Academy said he was unable to confirm or deny the reports, but friends of Sartre in Paris confirmed that he has refused to accept the Nobel Prize.

The friends said Sartre has declined the award "for objective and personal reasons." They gave no further details.

Staff members of Sartre's magazine, Le Temps Modernes, said they were trying to have Sartre change his mind, but had no assurance that they could.

The Academy's deliberations and Nobel meetings usually are shrouded in secrecy, but every year information about the decisions of the eighteen Academy members leaks out a few days in advance. This year's prize winner will be announced Thursday.

Another of the likely candidates, exiled Guatemalan author Miguel Angel Asturias, arrived in Sweden Monday for a series of lectures here. If he is the Academy's choice, this is the first time a non-Swedish winner has been on the spot at the right moment.

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ROBERT MITCHELL — DEAN MARTIN
Showings: 4 - 8 - 8 - 10 p.m.

CINEMA ARCHIMEDE

71 VIA ARCHIMEDE — ROME
Smallest Show On Earth
Peter Sellers — Margaret Rutherford
(Oscar 1964)
Showings: 4, 6:15, 8:15, 10 p.m.

DA MEO PATACCA
CENTO ANNI DI CUCINA
POST TAVERNA AND
WINE CELLARS
TAVERNA 800

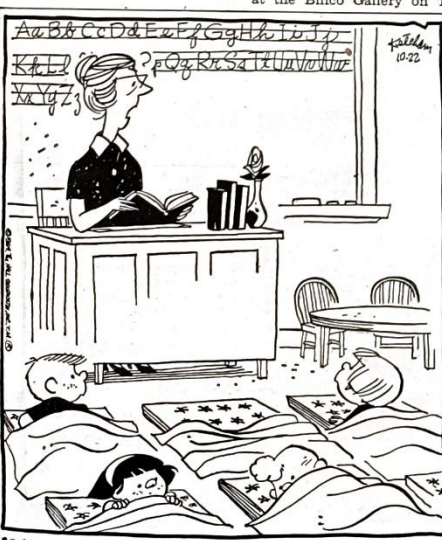
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Friday, October 23, 1964

DAILY AMERICAN

Page 9

Lend Me Your Ears by Ken Wlaschin

Monica Vitti triumphs as Maggie in 'After The Fall'

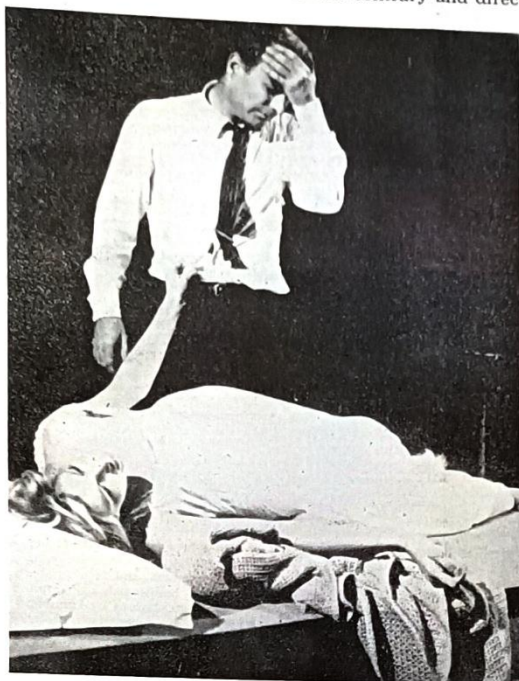
THE EUROPEAN PREMIERE of Arthur Miller's latest play, "After The Fall," at the Eliseo Theater in Rome last night answered many important questions but posed an even greater one about the relationship of life to art. The play is patently autobiographical, despite Miller's statements to the contrary and director Franco Zeffirelli's efforts to



Miller's statements to the contrary and director Franco Zeffirelli's efforts to make the play more universal, and one came to the conclusion that Miller had written the play too soon after the events and that his creative core had turned to a completely different art. Yet in many ways the play has greatness and the production is a real triumph. Monica Vitti was little known in Rome, but her performance in her first role was sensational in her first performance in six years and she received spontaneous cheers from the audience. With her electrifying portrayal of Maggie, Giorgio Albertazzi moved into the very top rung of Italian actors with a magnetically powerful performance as Quentin, on stage during the entire three-hour play, he succeeds in giving quiet forgiveness to the more sententious philosophical statements without losing the attention of his audience. Zeffirelli proved once again his genius at both staging and set design. He stressed clarity and space and if there was any question as to the audience's mind as to what the play was about, the fault was Miller's. His set was starkly simple, a receding perspective with white sides and top checkered with regular colored squares that rose to become tables and beds when necessary and disappeared again when not wanted. Everything that happens takes place in the "mind" and memory of Quentin, a contemporary man, and the set was a visible reflection of this as well as being an attempt to give the action universality. But Zeffirelli could not give the play more universal meaning that it has in itself and it is probably impossible for any director to make an audience feel it is not seeing a mirrored version of Miller's own life. Marilyn Monroe, in some ways, is as important to our age as Miller and it is hard not to feel that Maggie is a caricature of her. The most vibrant moments of the play are when Maggie is on stage, and Miss Vitti, as much sympathy for her as Albertazzi did for Quentin. Quentin is torn with guilt and plagued with a need for self-justification, unable to love without lying, being brotherhood with good and bad, Communists and Nazi gas chamber operators. But (like Camus) he chooses to live while Maggie prefers to die. For the man searching for truth, what is the real hypocrisy?

Via Venetopics

The hip and sometimes hip-conscious set have been moving pretty fast the past couple of days trying to keep up with all the first nights, art verisimilitudes and swinging functions. Naturally everyone you know was on hand Wednesday night at the



THE END OF MAGGIE — The guilt-ridden Quentin adds the burden of another death on his conscience as his second wife Maggie kills herself with an overdose of sleeping pills at the end of Arthur Miller's play "After The Fall." Giorgio Albertazzi performed the long, difficult role of Quentin, the obvious alter ego of Miller, while film star Monica Vitti returned to the stage with a powerful portrayal of Maggie, who bears a strong resemblance to Miller's wife, Marilyn Monroe

Marlborough Gallery which opened its new season with a huge one-man show devoted to optical artist Piero Dorazio, one of the fastest-rising names on the international art scene. The effect of all his studies of crisscrossed, horizontal and vertical color patterns en masse on the inaugural crowd was very much the same as if they'd been sprayed by spotlights. Artists were there in plenty to look over the newest in Op Art and we spotted Jim Leong, Peter Rockwell, and wife Cynthia, Sandy Wurmfield, Karl Mohnher and his wife Teresa, Edith Burkhardt, Pop Artist Mario Padovan, George d'Almeida and naturally Dorazio himself. Carla Punticelli, who runs the gallery was there looking prettier than ever, as well as actress Diane Aubrey, filmmaker Jack O'Connell, photographer Vittorio Neri, art connoisseur Mrs Bronka

Gerard and hundreds of others... a lot of the same faces turned up later in the evening at the Shaker



SENYA

splendid Limbo contest between Sweden's statuesque Ann Yarnmarker (who could well turn out to be the new Anita Ekberg) and America's own (and very supple) Andrea Anderson. We'd call it a tie except we were also busy watching Thurman's lovely Senya Seyn who deserves a prize for her own unique dancing with partner Silvano Banardi. Linda Christian looked as lovely as always with Edmund Furdum and new face Zoe Sallis, a Persian actress who's been filming "The Bible," caught many a second glance. Paparazzi king Ivan Krosencenko and henchmen Mario and Marcello sat around planning their campaign against Liz Taylor and Richard Burton who are expected to arrive next week while Swedish photographer Preben Sorensen talked over his ten-day Scandinavian tour (he leaves today) with Danish actor Lars Bloch. The girl in the gray (blue? blay?) sweater didn't turn up but there was the swinging Robin Reed, Kathy Dunn, Rosemary Dexter, Elfie Hahn, Margaret Rose Kell, Vittoria Culverhouse and Gloria Wall to keep male eyes wide open till the wee, wee hours. And U.S. producer Prescott Ralstone and Alfredo Cuomo and David Sutcliffe and basta!

Here and there

American actor Akim Tamiroff due in Rome shortly. He will stop off for a few days, then head towards Spain and filming of "Par Un Beau Matin D'Ete" with Jean-Paul Belmondo and Genia who are asked on the set of "The Bible" to name the greatest actors he has ever worked with, director John Huston replied: "Katherine Hepburn, my father and Humphrey Bogart." Which helps explain why

we all like to go to those old Bogart movies and why the memory of Walter Huston is so fresh... "God's Trombones," the closest you can get on stage to an old-fashioned hand-clapping revival meeting, opens at the Goldoni Theater tonight... the American Women's Association of Rome art appreciation group will meet today at 10 a.m. at the Flora Hotel for the second lecture by Dr. Tomassay on how to look at art. For information phone Beth Mooney at 392-310... graphic art by famed Italian artist Franco Gentilini went on show at the Torcoliere Gallery yesterday... socialite Erhan Erer staying at the Hilton... our friend Wally Witwer has finally met a blonde startlet. He's forgotten her name but she did make a date to meet him for a drink at Rosati's at 8:30 yesterday. We stumbled on him on Via Veneto still sitting in the cold about midnight and explained about there being two Rosati's... Nicholas Lakas, commercial attaché with the U.S. Embassy in Tripoli, arrived in Naples with his family on board the liner Atlante. Italian actress Scilla Gabel off to Egypt to film "The Son of Cleopatra" with Mark Damon... Marcello Mastroianni on stilts for "Casanova 70." He uses the six-foot stepups to peep through an upstairs window at the grocer's seductive wife in the movie. "It's a lot of fun," he said shakily... Cuban actress Chelo Alonso in Rome to make new movies.

If you have any news for "Lend Me Your Ears" about your or your friends' parties, social gatherings, arrivals, departures, engagements, marriage, etc., please telephone Rome: 527.118 between 9 a.m. and 1 p.m. or write to 8 Via Dandolo, Rome, Italy.



CHRISTINA WEDS — Christina Paoletti, the much-publicized model daughter of Count and Countess Lorenzo Paoletti of Rome, was married in New York Wednesday to Dr. Howard Theodore Bellini. Christina, who studied at Marymount School in Rome, was given in marriage by Nicholas Kirby because Count Paoletti was ill and unable to attend. Miss Francesca Paoletti, sister of the bride, was maid of honor. Christina's mother, the former Alice Spaulding of Boston, held a reception for over 600 people in her New York apartment at the wedding in St. James Episcopal Church.



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Smallest Show On Earth
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MARGARET RUTHEFORD
(Oscar 1964)
Showings: 4 - 6 - 7:30 p.m.
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ART

Is optical art as championed by critic G. C. Argan and all those "groups" about to replace Pop as the fashionable mode as Pop replaced abstract expressionism?

That big Time article seemed like the official seal of approval for the optic men but some of the warier gallery directors think the fashion is just that—a fashion that will change like the dropping of a hemline.

Yet any movement that springs up

in several countries at once (and separately) is surely not a mere fashion and many of the better artists in it have been hoisting their individual paths for many years.

Rome's own Piero Dorazio, for example, whose big one-man show opened at the Marlborough Gallery last week, has been working with geometric patterns and experimenting with the effects of color since 1950. Old Romans will remember his first one-man show here at the Tartaruga Gallery in 1957 and the "tweed-like" effects he created then have not disappeared.

The Marlborough exhibition is not for those with over-sensitive optical nerves. The vibrations of all these color studies in horizontal,

vertical and slanting lines in close juxtaposition and sometimes clashing hues could well discourage a casual visitor.

But if one singles out individual works and shuts off the extraneous visual "sounds" from the other canvases, the experience can be rewarding. Dorazio is saying that seeing is far more complicated than is usually thought and is far more subjective than objective. In his opinion the artist is neither behind nor all that different from the scientist but is merely working on a separate but parallel path toward greater civilization.

☆☆☆

Pietro De Laurentis, the Italian sculptor whose show of large white forms impregnated with space graced the Hilton Hotel last year, is now showing the colored sketches for many of these works along with a few new sculptures at the Bilco Gallery.

His unique forms strike off on an individual path of their own, abstract but retaining enough of a feeling of humanity to make them often whimsical and humorous, patterned but not for the sake of the pattern alone.

A professor of art at the University of Rome since 1946, De Laurentis knows what he is about even when the forms he uses seem most unsymmetrical. One will be apparently overweighed in one direction yet still light and airy as one of Ray Bradbury's towers on Mars; a tiny projecting arm of color has created a balance without seeming to.

It is perhaps this architectural sensitivity that keeps even the most idiosyncratic arrangement of these forms from ever seeming "wrong" and which creates the sense of elation derived from De Laurentis' work.

☆☆☆

Domenico Notaro, a young Argentine artist who has been living in Italy for the past three years, is displaying his new mode of "sintesi pittorica" at his studio way out at 100 Circonvallazione Gianicolense.

Notaro, who has shown at the Stagni Gallery in Rome and the Casa di Cultura Porta Romana in Florence, says his new work is a combination of abstract discipline, informal materials and expressionist colors.

The figures he paints are often just pretexts for ideas and the studies he is now doing for a large canvas of a curved horse are worthy spokesmen for these ideas. The horse gradually assumes more and more of a curve as he compacts it into a form that will fit round the central vortex of his paintings. The influence of Leger is strong in some of his other work but here it has been conquered by new pictorial consciousness. The echo of Franz Marc is there but it is just an echo against the circular whirl of Notaro's own individual style.

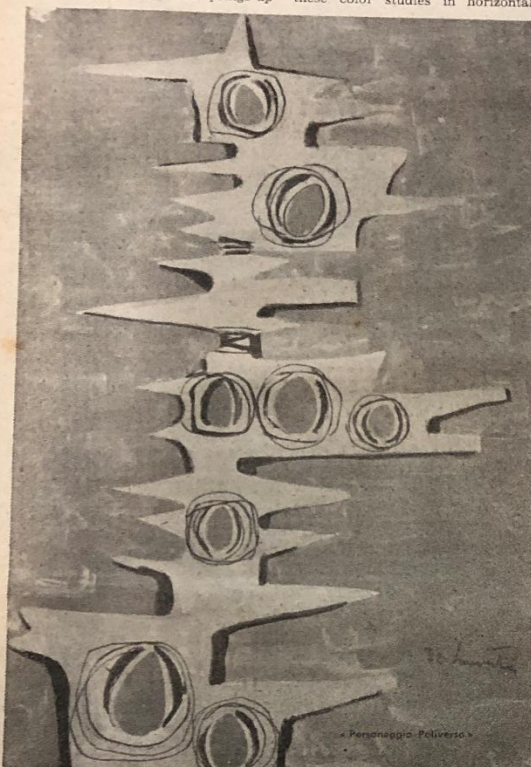
—KEN WLASCHIN



ARGENTINE PAINTER Domenico Notaro at work in his Rome studio



"FUTURE 1963," oil by Piero Dorazio



"POLYVERSE PERSONAGE," colored drawing by Pietro De Laurentis

BOOKS

How the separation can be bridged

ACROSS THE COMMON by Elizabeth Berridge. Heinemann: London. 18s.

"Across the Common" is an extremely well-written and entertaining little English novel.

The story concerns Louise Yeovil and her return to the Braithwaite family manse after twelve years of marriage. There, at The Hollies, Louise tries to come to terms, not only with herself and her marriage, but also with her remaining living relatives, as well as the Braithwaite family past.

In her youth, Louise ran away with Max Yeovil, an artist, and against the wishes of her Grandmother Braithwaite (who saw to her bringing-up after her mother and father died) married him, before coming of age. Now she has run away from Max... an older, but not very much wiser woman than she had been twelve years before.

The first new outlook for Louise in the re-judging and re-assessing of her life, comes when she finds she has inherited a substantial sum of money from her father, upon reaching the age of thirty-two. There is also a letter for her from her father, a most meaningful one, which begins to open Louise's eyes to the Braithwaite (her mother's family) and begins to put her marriage in perspective.

The characterizations of Louise's three aunts; Aunt Rosa, domineering; Aunt Seraphina, sweet, yet surprising; Aunt Cissy, the innovator,

the incorrigible; and the characterization of Gibby, the elderly maid, almost as much of a Braithwaite as the aunts, are beautifully drawn. One feels their "existences" as one also feels the setting, "The Hollies"—a household of elderly women, each with her own foibles and quirks, and the household itself, which contains all the strange echoes of the past.

Told in the first person, "Across the Common," is an uncommonly fine book. No matter that the plot is not thick (what there is of it is contained in the search for the truth about the secrets of the past). The writing is excellent. And the characterizations and descriptions the author presents us are like trips to the attic, to look at yellowed pictures and faded souvenirs of the bygone days of family members of our own. It is nostalgic, but never overly sentimental.

And throughout there is the awareness of the gulf separating the generations, where the young are too brash and know too little, and the old are too cautious and know too much—but always, an awareness of how the separation can be bridged... with forgiveness, tolerance, understanding, and love.

—BFB

Bosses still among us

THE BOSSES. By Ralph G. Martin. Putnam. \$5.95.

The reader who thinks political bossism died when such figures as Mark Hanna of Ohio, James Curley of Boston and Frank Hague of Jersey City were laid to rest is in for some surprises from this lively book.

Without a political boss being at work, Martin suggests, Connecticut would not have changed from a bastion of rock-ribbed Republicanism to a state which elects Democrats

with clock-like regularity. He cites similar situations in other areas.

Martin, a former Newsweek editor and member of Adlai E. Stevenson's presidential campaign staffs, begins by tracing the development of the political bosses in America and advances some convincing arguments as to why they were for many years unique to U.S. politics.

He winds up with an interesting look at the current Democratic national chairman, John Bailey of Connecticut, and some comments on how and why the political boss has changed down through the years—but has remained very much a part of American political life.

In between, Martin devotes the major part of the 340-page, indexed book to a series of profiles of some of the best-known political bosses. Students of history and political science will find familiar the portraits of such figures as:

—Mark Hanna, the kingmaker who put politics on a national basis and whose influence still is felt—and argued—more than 60 years after the day he sat in the train bearing the body of the assassinated President William McKinley back to Ohio and said of President Theodore Roosevelt, "Now look, that damned cowboy is President of the United States."

—William Marcy Tweed, whose infamous Tweed Ring accumulated loot estimated as high as \$200 million during its despotic reign in New York.

—James Curley, whose decades of politicking in Boston made him nationally known and an apt candidate for the title of the nation's most controversial and colorful politician.

—Frank Hague, who said confidently "I am the law in Jersey City," and denied to his dying day that he and his city were incredibly corrupt.

—JLB

Overworked Southern gothic

WITH SHUDDERING FALL. By Joyce Carol Oates. Vanguard. \$4.95.

The girl is Karen, at 17 emotionally unstable and apt to do absurdly unpredictable things.

The man is Shar—an odd name for a male—who had run away from home at 16, and has turned into a harshly crude, insensitive driver of small-time racing cars—a sort of illiterate, carnival cowboy of the leather jacket, gasoline set.

They meet when Shar returns home for the death of his father, an old junk-shop hermit. There is a misunderstanding, followed by a fight between Shar and Karen's father, and the father cries out for revenge.

Karen runs off with Shar. The motivation is a bit misty, but presumably it is an odd mixture of erotic, erotic fascination and a desire for vengeance.

Such an alliance, of course, doesn't last very long. Disaster is just around the bend.

Miss Oates, who has gained attention for her short stories, has undertaken her first novel in this book.

Her writing shows descriptive powers when she is dealing with the back country people of Karen's family; but her emotionally feminine viewpoint seems a bit strange when she moves among the ratty male characters of the cheap racing business.

The sex-and-violence themes of the plot remind you of the overworked Southern gothic school. There is talent here in the use of words, but it grows too arty at times, and no doubt the author is pushing too hard.

This would have been an easier book to read, if it had been more relaxed. Maturity may come yet to its creator.

—MAS

TV-type life wreckers

TELL THE MISCHIEF. By William Hawkins. Appleton-Century. \$4.95.

The novel's title is from a Thackeray quotation, "But who can tell the mischief that the very virtuous do?"

That could have been the basis of a story about virtuous, well-meaning fools who become bossy madmen in other people's lives. But Hawkins is dealing, not with virtuous people, but with self-righteous pretenders to virtue, equally bossy, who wreak havoc upon their victims.

The principal wrecker in this case is a domineering woman, Belinda Devore Justin, the type who makes problematical truth by pretending there is no problem. She does not know that she is a monster. The secondary wrecker is her cold-blooded husband, a lawyer-politician.

Their principal victims are their son Jamie, who rebels against his nonloving parents with overblown escapism, and Belinda's younger sister Mimi, a carefree type who never has believed in Belinda's status-seeking, false rectitude.

There is an awful lot of television-type soul-searching in this story until finally Belinda, doggedly determined to run other people's lives, has made a colossal mess of everything. She drives poor Jamie into some pretty absurd postures.

Hawkins doesn't write very well. His exposition is heavyhanded, his dialogue sounds like yesterday's paperback. Too bad. It could have been a real theme.

—MAS

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Lend Me Your Ears

Witwers charitably avoid lively art gallery circuit

OUR FRIEND WALLY WITWER has such trouble finding the parties in Rome that he doesn't dare enter the art gallery circuit. He's afraid he'd bring the MacPherson jinx with him, and he's really an art lover at heart. His cousin Winny is a little more courageous — she did go to one opening a while ago, but after she flicked an ash

into what turned out to be one of the artist's gold-work bowls, she gave up too. So the Witwers would like it known that they will not be present tonight at the inauguration of the *Galante* exhibition at the Piazza di Spagna Gallery, nor will they attend the Richard Antohi opening at the Penelope. Less ill-fated art lovers, however, should be interested both in *Galante's* delicate tempera work and in Antohi's very contemporary oils. In addition, painter Marion Schiano has an opening Monday at La Fontanella Gallery (works by Vanna Marina Paulucci are there through Sunday), and Jack Frankfurter's paintings are still at the 98 Gallery if you haven't seen them yet. Works by painter Danilo Agusti will be at the Cassapanca Gallery until Dec. 9 and Tunisian-born painter Antonio Corpora has a fine one-man show at the Pogliani. Forceful works by Elio Marcucci are at the Accademia Gallery, and the fabulous Carpine has sculpture by Kosina Kosmo and paintings by Looby. Piero Dora-borough, and Jenny Saint-Mace has paintings and sculpture at the Bilico. Then a special group show by Italian painters Cantimori, Cecere, Ragogna and Sedrae opens tonight at the civic gallery in Via Milano — but the Witwers won't be there either.

Told by the Tiber

Visiting Princess Margarethe of Denmark, who BEAired into Rome the other day, leaves again Monday for Milan. . . dialogue coach Anna Korda, currently teaching English to Marcello Mastroianni (isn't that every girl's dream job?), was off to London for two days at the invitation of "Moll Flanders" producer Marcel Hellman. Purpose of the trip was to see a special screening of all scenes in which her former "dream" pupil, Vittorio de Sica, appears speaking English.

Mr. and Mrs. Homer Bast, of Salem, Va., check in at the Flora today, but leave again Monday for Addis Ababa. Bast, registrar at Roanoke College, will make a six month study of his area of college administration at the Haile Selassie I University. Incidentally, academic vice-president of the institution is Edward D. Myers, former U.S. cultural attaché in Bonn and London. . . singer-actress Carol Danell has joined the cast of Fellini's "Giulietta degli Spiriti". . . sculptor Corrado Ruffini went right on sculpting his famous sacred art works while Swiss photographer Lutz and a host of lovely models took fashion pictures in his studio. Ruffini built his establishment on the premises of the old Sangallo Bastion in the Aurelian Wall, and Lutz thought it was a perfect background for a series of "winter evening at home" shots for fashion



EXHIBIT — Painter-sculptress Jenny Saint-Mace is exhibiting this 70 cm. high wooden piece "Monsieur de mon Monde" at the Bilico Gallery

mag "La Donna". . . what did you do for Thanksgiving? Just about everybody we know managed to find a turkey, fresh or frozen, but no one went about their festive meal the same way. One international group, including Sarah Churchill, Lucien Israel, Jack Kautlin (he's doing the choreography for the Rome production of "Oh, What A Lovely War"), Cameron Beck, and Lobo Nocho, started with cocktails at the home of Rudolf Bochi-Taylor, went on to their specially-ordered turkey dinner at Rosa's restaurant (famous for Hungarian specialties!) on Via Ripetta, and finished with pie and coffee at Elaine Olcott's. Also along were Polly Lewis, Colin Watson and Dorothy Coles-Stanley — and a fine time was had by all. . . don't forget Sunday is "Commonwealth Day" at the highly-successful "Vivere Oggi" exhibition at Palazzo dei Congressi, EUR. From 12:30 p.m. on typical products of Great Britain, Australia, Ceylon and Pakistan will be on sale, and proceeds go to the International Social Service of the Red Cross. Get down there for famous English cashmere, tweeds, marmalade and other foodstuffs — not to mention liquid refreshments.

Here and there

According to Italian weekly magazine *Oggi*, Henry Ford II and Maria Christina Austin will tie the knot sometime before Christmas. Benedetto Mosca, quoting New York friends of the couple, says the American auto exec and Venice-born Mrs. Austin (nee Vittore) will be married in a civil ceremony and come to Europe for a brief honeymoon. . . Geraldine Chaplin set to make her U.S. cinema debut in "Dr. Zhivago," with Omar Sharif, Rod Steiger and Julie Christie — filming to begin next month in Spain. . . mezzo-soprano Cathy Berberian Air France out of Milan Thursday, destination New York, to sing in the world premiere of Igor Stravinsky's new work, "Elegy for J. F. Kennedy," on Dec. 6. Jacqueline Kennedy expected to hear La Berberian sing the work composed especially for her voice on the text of poet W. H. Auden ("When a just man dies"). Cathy, of course, is known as "the primadonna of avant-garde music". . . Bea Lillie, currently wowing N.Y. theatergoers in Noel Coward's "High Spirits," expected in Milan today to discuss the publication in Italian of her autobiography. . . Honor Blackman, England's tough girl actress (latest role — "Goldfinger"), has been signed for her first American flick, "Moment to Moment," along with Jean Seberg. Some combination of opera and concert theater employs in Italy went ahead with their three-day strike starting Friday, and forced postponement of the opera inauguration of the Rome Opera. The Rome season was to have begun tonight with Verdi's "Sicilian Vespers." A second strike, scheduled for Dec. 5-7, may postpone the opening of La Scala as well. Four unions representing various categories of theater workers say they are demanding pay increases and new contract provisions.



OPENING POSTPONED — Turkish soprano Leyla Gencer, back in Italy from the U.S. where she was a guest artist at the Chicago Opera, will sing the leading role in "I Vespri Siciliani," the Verdi opera scheduled to open the Rome opera season tonight but now postponed. Mrs. Gencer is a regular soprano with the La Scala company and has lived in Milan for the past ten years.

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