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MLIS candidate '14

- The Archive
- The Possibilities
- The Results



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# The Archive





# The Archive

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Antonio Banderas Explodes as The Gunslinging Mariachi in Columbia's "Desperado"



# The Possibilities

MELODY MAKER, October 10, 1970—Page 19

**HOLLYWOOD.** — Hamburgers sizzled in the background, cocktail glasses tinkled merrily, beautiful people waltzed back and forth and Tom Jones swung into his newest TV season — in a Beverly Hills discotheque.

That was the somewhat unusual setting for the special preview opening of the "This Is Tom Jones" show which was filmed in Hollywood. A film-land, showbusiness crowd gathered at the Candy Store — Dean Martin's favourite night time hangout — to view the Jones show on specially installed colour TV sets.

The drinks flowed freely, rock records were silenced, and for one hour the crowded discotheque was turned into the Beverly Hills branch of the Tom Jones fan club. Jones' new show is lively, polished and very well paced, as well as being the best he's done yet. The new series will probably be seen in Britain early next year.

Of course, Jones had a little help from his friends — people like composer Burt Bacharach, who was also around to enjoy a hamburger and pancake dinner, and Anne Bancroft.

The TV show triumph comes on the heels of Jones' fabulously successful 6-month tour of America that makes him a one man earning power like no other in Britain.

## Champagne

No single performer has ever done so well and by the time Tom returns to Britain soon he will have raked in close to two million pounds. At most one night stands he has commanded a £40,000 guarantee — or seventy-five per cent of the receipts, whichever was greater.

So naturally, Tom was a pretty happy fellow when he bounced into the Beverly Hills club to take the

## FROM HOLLYWOOD—A UNIQUE INTERVIEW WITH A SUPERSTAR...

# Elvis and Engelbert's mistakes, by Tom Jones

hows and pals on the back. He nestled a glass of champagne in his lap in the dimly lit club and talked about the past few months — and what life offers him in the next few months.

"Next year I won't do so much," declared Tom. "After all it'll be difficult to top this tour — and I wouldn't try."

"Perhaps I'll do a picture.

I've been looking at three or four possibilities, one of them could be a western. But there's nothing definite. I wouldn't mind doing a rugged spy role, not the James Bond suave stuff, but something more down to earth."

And despite the industry-wide raves that have piled up since he set out from Britain earlier this year, Tom was



quite adamant: "I think I've gone as far as I can go with my singing."

"I'm still going to do Vegas, Caesar's Palace next year, but I've played all the nightclubs and stadiums and I've broken most of the records so I'm not about to try and do the whole thing over again."

"I am concerned that I'm not over exposed and Gordon (Mills) agrees with me on that. Over exposure is a danger many entertainers are faced with. I've got to go forward in my career and not stay still or go over old

ground."

In between the arduous tour Jones took a few breaks, to rest and resuscitate himself for the whistle-stop one night stands.

He spent some time at a cowboy ranch in Mexico, boled up a few days with his travelling musicians at a marble cliff-top palace in Acapulco and rented actor John Wayne's minesweeper for some sailing and fishing.

"So it wasn't, really as tough as it sounds," he smiled excusing himself to say a few words to a horde of newcomers who thumped him on

the back and rhapsodised over his TV performance.

"We had the Basic band along, our own sound men, and that helped. It meant we could arrive at a city any time any place and go straight into the show without spending time rehearsing. As far as I'm concerned it's the best way to do it — even better than playing Vegas — twice nightly."

"But I'm not saying it's only the band and the soundmen that count. All the shows were sold and we got the right exposure. In Los Angeles we shattered the

record and the only gloomy spot was in Arizona, but the seats may have been overpriced."

(In Phoenix it wasn't quite a sellout — only two-thirds full.)

And as for being Britain's biggest money earner since the Beatles, Jones is very matter of fact about fiscal affairs: "Of course it's nice to hear that you've earned millions but I've never bothered myself too much with the financial end of things. If Gordon says I'm earning a certain amount I say 'fine' — and that's that."

## Upset

As the Candy Store began to fill up and the records got louder Tom cupped his hands around his mouth to be heard: "I'm feeling good, very good. There was some talk about my throat but it's okay. I did have a problem after Mexico, a stomach upset, but that was all."

"The secret of doing a tour well I think really is the promotion and exposure. The TV show is terrific. But you can't do it with one hit record. I discovered that a long time ago."

"In England you just need one smash and you're on your way but America's so big that you've got to cover a great deal of ground. When I came the first time I had 'What's New Pussycat' and 'It's Not Unusual'... and still they didn't know me. Now I think they do."

His successful TV show, and the fact that Jones and Engelbert Humperdinck were featured on the cover of the mass circulation Life magazine, indicates that Jones is truly an international singing star. Now he's aiming for the films but he has a few firm opinions about the movie-star route.

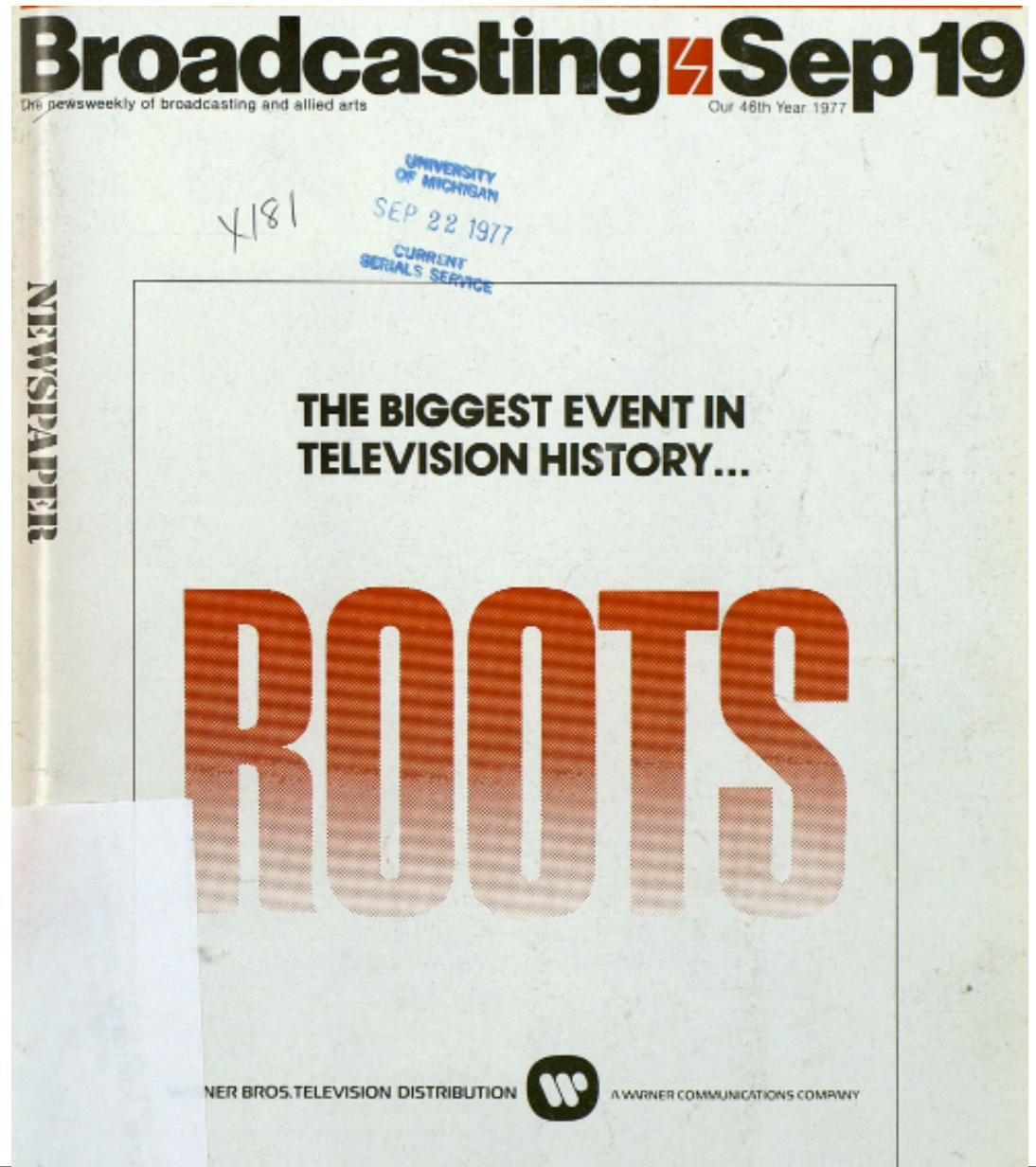
"I've seen how Elvis Presley has made out. I think Elvis could have done better. He should have been a top movie star but he's been in too many rotten movies — he admits that himself. He may have been managed well as a stage performer but in films he has been badly handled."

"And why did the Jones TV show go over big and Engelbert's show disappear? "Difficult to say," said Tom. "I think the way Engel was presented on TV and to the public is not the way he is."

**'I'm concerned that I'm not over-exposed'**

# The Possibilities

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# The Possibilities

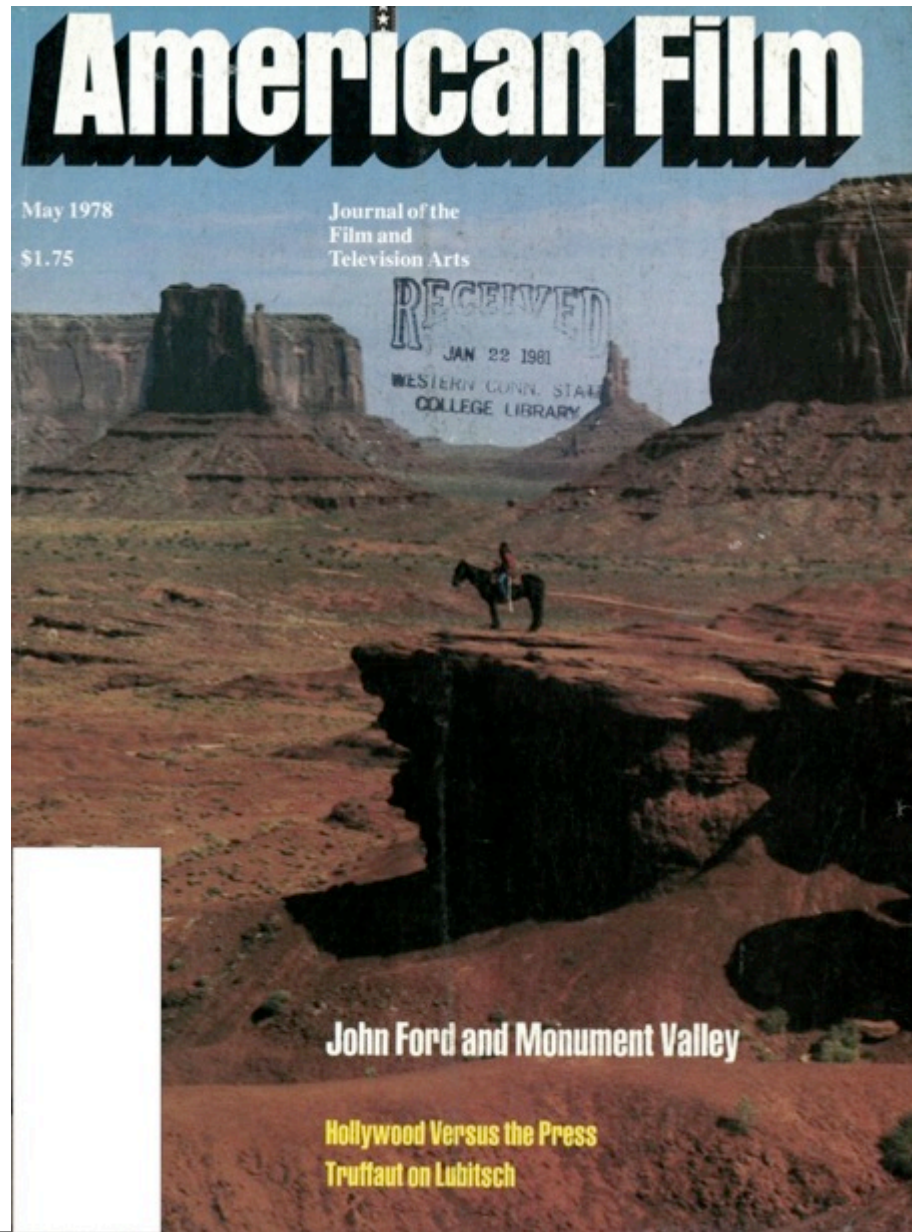
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This index is based on indexing rules and subject headings for film periodicals developed by the Federation of International Film Archives (FIAF) in 1971. In order to be as useful as possible to English-speaking readers of *American Film*, ours differs from FIAF's in several ways. This index is divided into four main parts: a subject index, an author index, a film review index and a book review index. FIAF uses a separate "personalities" index which this index combines with the subject index, and FIAF uses no author index. FIAF indexes film reviews under original titles only; this index uses the original title only if it is better known than the English title. We include in our subject index the names of directors of reviewed films.

## Subjects

### AFI—See: American Film Institute

### ADAPTATIONS

If material deals with the adaptations of a specific author's works, see name of author, e.g., **Chandler, Raymond**; **Dickens, Charles**.  
McMurtry, Larry. *McMurtry on the Movies*. 1:3 Dec 1975, 4-5, 69; 1:4 Jan-Feb 1976, 8-9, 65; 1:5 March 1976, 6-7, 73. illus. by Ken Hirsch. Problems of adapting books to films. Ref. *The Last Picture Show* (Bogdanovich).  
**See also: Books, Film; Screenwriters and Scriptwriting**

### Agree, James

Dardis, Thomas. *James Agee: The Man Who Loved the Movies*. 1:8 June 1976, 82-87. illus. Career, strips, reviews, critical writings. Ref. *The Slave Hotel* (unproduced) and *The African Queen* (Huston).

### American Film Institute

AFI Member News. Regular column appearing in each issue of *American Film*. A newsletter from the Public Information Office on the Institute and its activities and programs.

Grogg, Sam L. Jr. *Film Education vs. Film Career*. 1:4 Jan-Feb 1976, 3. Response to IATSE's comments on AFI's *Guide to College Courses in Film and Television*.

### Anger, Kenneth

Turan, Kenneth. *Kenneth Anger's Magic Quest: The Underground Man*. 1:8 April 1976, 78-82. illus. Career, personality.

### Animation—See: Yellow Ball Workshop

Ann Arbor Festival

Cook, Bruce. *The Black Years of Dalton Trumbo*. 1:1 Oct 1975, 35-38. illus. Trumbo's film career while blacklisted. Ref. *The Brave One* (Rappaport). Trumbo instrumental in breaking down the blacklist.

### Books in Films—See: Negroes in Films

### Bogdanovich, Peter

McMurtry, Larry. *McMurtry on the Movies*. 1:3 Dec 1975, 4-5, 69; 1:4 Jan-Feb 1976, 8-9, 65; 1:5 March 1976, 6-7, 73. illus. Problems of adapting books to films. Ref. McMurtry's own novel/script *The Last Picture Show*.

### Books, Film

McMurtry, Larry. *McMurtry on the Movies*. 1:8 June 1976, 6-7, 73. illus. Annotated list of books that would make good films.

McMurtry, Larry. *McMurtry on the Movies*. 1:10 Sept 1976, 6-7, 80. illus. Published screenplays are neither books, nor movies.

Thompson, Richard. *Focus on Education: The Deadliest Art*. 1:3 Dec 1975, 70-71, 78; 1:4 Jan-Feb 1976, 66-68. pt. 1: Nature, form, authors, type

cludes list of 26 film textbook visuals, references, factual errors  
Turan, Kenneth. *The Nostalgia Inn*. 50-51, 77. Mass-market film book Barnes. Letter in reply: 1:9 July.

### See Also: Adaptations; Periodicals

### Brown, David

Dialogue on Film: Richard Zanuck  
Oct 1975, 37-62. illus. Interview producer. Ref. their collaborative *Express, The Sting*.

### Canada

Cook, Bruce. *The Canadian Screen*. illus. French Canadian film industry. English Canadian film industry  
**Cansee Film Festival**  
Turan, Kenneth. *Festival Report* 1976, 4-5.

Webb, Michael. *Festival Report* 1976, 6, 88-89. illus.

### Cars in Films

Smith, Julian. *Car Culture in the* 1:10 Sept 1976, 30-32, 49  
American films. Ref. *Game in Six*

**Carleaga Film Festival**  
Taylor, John Russell. *Festival Rep* 1976, 5, 78.

### Censorship

Dobson, Nancy. *No Violence*. 1:9 July-Aug 1976, 28-32. illus. ship: how the network hatched.

### See Also: Cuts in Films

**Chandler, Raymond**  
MacSihane, Frank. *Raymond Cha* 1, 1:8 April 1976, 82-89 illus. Ref. *Indemisty, The Lady in the Lake* May 1976, 64-66. illus. ref. *Sm* oler's writing for the Atlantic; a **Chicago International Film Festival** Ebert. Hoover. *Festival Report*: Ch

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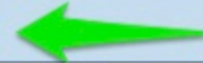
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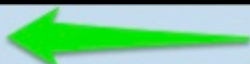
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 Marriott, R B. *The Stage (Archive: 1880-1959)* 3,978 (Jul 11, 1957): 10.  
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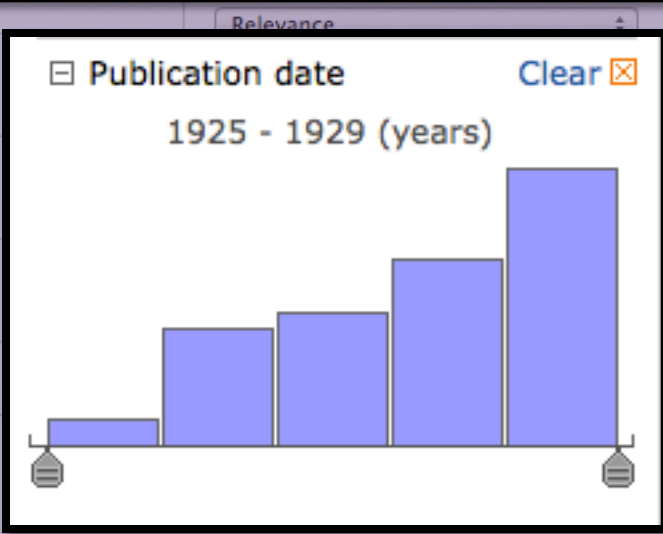
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Preview

**The Stage (Archive: 1880-1959) 2,372 (Sep 16, 1926): 17.**

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- 2 [Miscellany: Laurence Olivier, 1st Actor Named A Lifetime Peer](#) *Variety (Archive: 1905-2000)* 259. 5 (Jun 17, 1970): 2, 62.
- 3 [INFOCUS: Lord Laurence Olivier, Performing Legend, Dies at 82 In England](#) *Back Stage (Archive: 1960-2000)* 30. 28 (Jul 14, 1989): 2A, 24A, 31A.
- 4 [LAURENCE OLIVIER, SUSAN GEORGE](#) *The Film Journal (Archive: 1979-1996)* 87. 9 (Sep 1, 1984): 9.
- 5 [LAURENCE OLIVIER](#) *Screen international (Archive: 1976-2000)* 366 (Oct 23, 1982): 162.
- 6 [LAURENCE OLIVIER](#) *The Stage and Television Today (Archive: 1959-1994)* 4780 (Nov 23, 1972): 11.





# THE WIMBLEDON.

This week Sir Barry V. Jackson presents the Birmingham Repertory Theatre Company, playing "The Farmer's Wife." Mr. Frank S. Strickland is to be congratulated upon his handling of Samuel Sweetland. Both Mr. Fred W. Permain and Mr. W. J. Manning, as Churdles Ash and Henry Coaker, are very amusing, the latter especially making the most of his opportunities in the second act. Miss Madge Burbage interprets finely the part of Araminta Dench. As Petronilla Sweetland, Miss Viola Lyel gives a pleasing performance, as also does Miss Freda Clark as Sibley Sweetland. Mr. Rowland Simpson handles the part of George Smerdon with skill. Mr. Laurence Olivier's interpretation of Richard Coaker is capital. As Louisa Windeatt, Miss Lucy Edwin is very amusing, as also are Miss Florence le Clercq as Thirza Tapper and Miss Madge Brindley as Mary Hearn. Others who do well are Mr. Douglas Payne as Valiant Dunnybrig, Miss Lina Nazby as Sarah Smerdon, Mr. Rex Walters as the Rev. Septimus Tudor, and Mr. Emile Littler as Dr. Rundle. Mr. Stanley Preston is the manager and Mr. Emile Littler the stage manager.

## THE MUSIC BOX.

By JAMES M. GLEOVER.

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To the question I have put  
I think you'd answer that a letter  
To me would be a better  
I wish you'd answer that a letter  
To me would be a better  
I wish you'd answer that a letter  
To me would be a better

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season at the Theatre Royal  
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**THE REVUE BURLESQUE**  
The Revue Burlesque has  
been the highlight of the  
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# SPARTACUS RETURNS!

*A Hollywood Classic is Restored  
To Its Full-Scale Grandeur.*

DIRECTOR Stanley Kubrick  
by Kirk Douglas' produc-  
any, Bryna, to direct a film  
o Douglas' heart. Having  
Kubrick on "Paths of Glo-  
Douglas now called on him  
irector Anthony Mann on  
artacus". This was a more  
ject, a spectacle concern-  
nd slave revolt during the  
blican Rome, and in 1960,  
acus" was released by Uni-  
es, the epic costume drama  
ast of literally thousands,  
on a stellar list of principals,  
Douglas, Lawrence Olivier,  
ghton, Peter Ustinov, Jean  
d Tony Curtis. With a score  
th and a script adapted by  
Dalton Trumbo from the  
ard Fast (and there is still  
as to whether or not "Spar-  
the first screenplay bearing  
ame since his blacklist by  
more than a decade earlier),



Laurence Olivier (Crassus) and  
Jean Simmons (Viriana).

attempting to see more classic films  
restored to their initial integrity and  
made available to new audiences who

knew of a short version m  
film's reissue, combined w  
footage from a European p  
Swedish subtitles. Yet, as  
the color as well as the qu  
every time that the pr  
changed, but it was the b  
could be found; not even t  
one.

And so Harris began  
research, trying to found  
parts were that had actual  
the original continuity  
found. Then he came up  
where he thought the cha  
the film. "The problem w  
ris, "the film had chang  
between June of 1960, wh  
final preview, and that Jul  
into a pre-censorship vers  
by the end of July, at wh  
negative had been tamper  
censors." Kubrick may ha  
and a half hour version,  
preview was 202 minutes  
that long. Right now—

An entire evening of drama as one of the world's great actors stars  
in one of America's greatest plays. The television event of the season.

**Laurence Olivier**  
in Eugene O'Neill's classic  
**LONG DAYS JOURNEY  
INTO NIGHT**

Co-starring  
with  
a  
A National  
S  
Satu

## *Laurence Olivier May Be Knighted*

NEW YORK, Aug. 17.—Current rumors that British actor, Laurence Olivier, may be knighted are growing stronger by the day, and it appears that the whispers may not be just conjecture. However, any official notification would not be made before the beginning of 1947, when the new year honors are published. Olivier himself would, of course, be sounded out to see whether he would accept. If so, he's not likely to gossip about it. That sort of thing isn't done by Britishers about to be slapped on the shoulder by a sword in the hands of their king.

Those supporting the rumors with some background knowledge contend that Olivier is the most likely British thesp to be knighted. His ace position in the British theater—only ne-

## **'Hamlet' Looks Set**

London, May 4.

Laurence Olivier's filming of "Hamlet" was shown to the press today (4), opinion being that it's superb and memorable. bringing tremendous





# The Good, The Bad, & The Ugly

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# Time's Up!

Cara Barker  
carab3@uw.edu



## THE LIGHTS IN LYLE LOVETT'S FINGERS

Through the locked door, past the receptionist, down the corridor, beyond the hand-written "Closed Session Do Not Enter" sign, laughter rings out from the Masterphonics recording studio control room. I walk in and see Lyle Lovett standing over the illuminated mixing board while engineer Chuck Ainlay sits at the knobs. Both men are delighted, their eyes fixed straight ahead. "Great! Great!" Lovett smiles. They notice me and Lyle sticks out his hand in welcome. That's when I see that their enthusiasm is not fixed on the new Lyle Lovett album they're mixing, but on the studio's video monitor, which is switched to ABC-TV's "Super Model Search: Look of the Year." Chuck hits a button on the console and the unctuous voice of m.c. George Hamilton fills the studio. "We're mixing during the commercials," Lyle explains. Then he and Chuck go back to sarcastically rooting for

goes off and Chuck switches on "I Know You Know," a lush new Lovett tune with four alto saxes and one soprano sweetly harmonizing. "That's a great chord," Lyle nods, his gears already switched from voyeur to bandleader.



"All the saxes on this track were played by Steve Marsh," Chuck explains as the horns line up. "It was so weird hearing him put them on one at a time. Weird intervals! We'd say, 'That can't be right!' It's not, I lie, you guys have just gotten used to it. Lyle and Chuck look startled and then laugh. They know they've got it right.

All the songs being worked on tonight are horn numbers, what Lyle refers to—self-deprecatingly—as his blues songs. In fact, tracks like "I Know You Know," "What Do I Do" and "Cryin' Shame" are trad jazz numbers pepped up with gonzo humor and a hint of Texas swing. Imagine a planet where Dan Hicks writes charts