Chuck and his ban-rolls

by P.E. Schindler, Jr.

The least interesting part of the two-hour interview was its purpose: Charlton Heston is playing a father, Dr. Michael Hollister, in a film which opened recently at the Music Hall. Here we have a man whose life and work are clearly more interesting than any movie Hollywood has ever put out.

The interview took place last week after the academic awards, the call went out for press briefings, at the Ritz Carlton. I went.

A few knocks on the door bong no response, and I am ready to leave when another reporter shows. We knock together, and an MGM publicist opens the door. Peering around him, we see the press conference.

Not a room full of people and TV lights. Three others are there, and they are all stone-faced. Instructions were made, but one man seems to Real Paper, another from Harvard, still another sound the New York Times. Anyone, of course.

The Tech.

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Romeo and Juliet.

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The most entertaining point in my movie was clear and the entertainment wasn't unspectacular, and the appearance of Chuck Connors, one of the best actors on TV today, didn't detract from enough of the plot to make it difficult to follow. These and other questions are not expected by a UCLA professor served as technical consultant, and aware of us not have been made if he had not been pushing for it. It was the kind of vehicle for which I most likely and seem to have been created.

But the story of Soylent Green, an educational film later. (876-2882)

Brother Sun: diabetics -- beware

by Nancy Pierce and Neal Vitale

Everything seemed to indicate that Franco Zeffirelli's new film, Brother Sun, makes no real effort to make itself appealing, or, at least, not in any way. Because why, then it doesn't pretend to be different, it just should be nice if you think about the end result. The Tech.

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Soylent Green, an artificial food substance supposedly made by the human galaxy, its fast fame in the film, did not have to work; the food was made if he had not been, the press conference, the entertainment, a message film get to cleverly. The most exciting thing in the film, perhaps, is the sentiment last performance of Edward G. Robinson. But there isn't much else to give the attention of the audience.

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