

# TV CANDIDS

by 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.

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 poignant 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, Geoffrey 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.

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

Rick 'n' roll music is Hans 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 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 alienation," 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, significantly, 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 have had no feeling of success in most areas of life."

An alienated kid gets comfort listening to another youngster 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 reports.

"The words tell of fear of alienation, social inequity, rejection of the ends or means to the ends of our culture," he says. "They reflect the adolescent's helplessness in the face of facelessness by their emphasis 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 exceptions, the love themes are of finding one true love to marry."

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

DR MARTIN offers a bit of hope to parents being driven to distraction by their adolescent's music. "Surveys show 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

of the adults cannot understand the words of the songs, and that that third are basically hostile to adolescents. The adults who can understand the words were shown in his investigation to feel warm sympathy to the youngsters.

MOST OF ALL, he urges adults not to judge the youngsters too harshly, either in

their choice of music or in their own bewildering activities.

"Remember that kids have something hanging over their heads," he says, and offers, as illustration, "When Will They Ever Learn?," a song that was on the rock 'n' roll hit parade for a long time. It foretells inevitable death as soldiers for all young men.

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