LAUGHTER, LANGUAGE OF 'PILLOW TALK'

New Day, Rollicking Rock in Hipp Film

By W. WARD MARSH

Producer Ross Hunter has turned with unbelievable ease from the gold-bubbled soap opera of "Imitation of Life," to smart, sophisticated comedy in "Pillow Talk." And all in the period of less than one year—a year in which he has zoomed to the top as Hollywood's most astute, successful and youthful creator of movies.

It was easy to review "Imitation of Life," not only because it was well known but because, it is easier to make people cry than to laugh. So, it is also easier to discuss a sob-drama and make it convincing than it is to view genuinely funny and intelligent comedy and prove that it is laugh-laden.

"Pillow Talk"
Hippodrome
* * *

"PILLOW TALK," romantic comedy in CinemaScope and EastmanColor, directed by Michael Gordon. Screen play by Stanley Shapiro and Maurice Richlin, based on a story by Russell Rouse and Clarence Greene. A Universal-International-Arwin production produced by Ross Hunter and Martin Melcher and played by the following cast:

Brad Allen.....Rock Hudson
Jan Morrow.....Doris Day
Jonathan Forbes.....Tony Randall
Alma.....Thelma Ritter
Pierot.....Marcel Dalio
Mrs. Walters.....Lee Patrick
Tony Walters.....Nick Adams
Harry.....Allen Jenkins
Dr. Maxwell.....Jay Barney
Nurse.....Mary McCarty
Marie.....Julia Meade

But there is more, lots more to "Pillow Talk." It has believable characters. Its gag-situations are practically perfect. It is so full of comic invention and the crisp lines come so fast that here is a picture one can see several times, not only because it is that kind of entertainment but because a repeat visit is necessary to pick up some of the lines audience-laughter has wrecked.

Surprises

Enough has already been written about it to convince the ordinary mortal that it is the top comedy of the year, in some ways smarter and more brilliantly executed that "Some Like It Hot." Who could ask for anything more?

The surprises come in director Michael Gordon's handling of his players. He has managed to bring out a sultry quality in Doris Day and has developed Rock Hudson,, heretofore a good leading man, into a sure, suave comedian who has already been called "a young Cary Grant." (And the Jean Louis Costume- creations for Miss Day should leave the feminine fan in a most fashionable dither.)

Added to them, or most ably backing them, are Thelma Ritter, a scene and picture stealer who is constantly convulsive as the maid with a daily hangover; Tony Randel, who creates a wealthy, hair-brained and pouting playboy with great skill; and Nick Adams in the brief role of the young puppy who works up a yen for the heroine in a night club and passes out before he can carry out his designs. All the others are excellent, too.

The Plot

I have tried to remain away from the plot because it is difficult to reduce it and still prove that it is smart, sophisticated, genuinely funny and intelligent entertainment.

Basically, it hinges upon that prop-anathema of the drama, the telephone. Here it is a party line occupied all the time by lover-boy Hudson, who completely upsets the career of career-girl Miss Day until she begs him to allocate time so that both may use their respective phones at odd or even hours.

Both have intriguing voices. In the heart of the career girl are romantic awakenings and in the mind of the Lothario, who has gimmicks in his apartment to control the hi-fi, the lights, the divan and the lock on the door at auspicious moments, are dreams of a new and worthwhile conquest.

Of course the romance has to be real, not as earthy as anticipated and at the proper moment, as lovers top the world, Hunter has the pair 100 feet tall walking down Fifth Avenue in a double exposure at its most effective and imaginative use.

In fact, the camera tricks—the use of split and triple screens—are even more advantageously used for laughs than is the telephone, but each has its own great humorous moments . . . even to that sequence when hero and heroine are in their respective baths which may suggest the same tub but which is so innocently presented by the split screen that offense is quite absence and the comedy situation is heightened by the illusion.

Just Great Fun

I shall make no effort to carry through the plot at all. It is just great fun . . . and it plays the double entendre for all it is worth even to the spot where an unimaginative nurse in a doctor's office is convinced that the hero, trying to avoid the girl he loves, is about to join the feminine patients in the office in motherhood.

Mary McCarthy makes this situation hilarious and "Dr." Jay Barney tops it with his complete belief that he has at last found a single, but probably married, exception to the rule of maternity in the entire world.

"Pillow Talk" has so much—not the least of which are its good songs, the title song, "Roly Poly" which is a comic one and was discussed here yesterday, and "Possess me." There is, too, the use of spoken thoughts on the sound track to create new and fresh comedy situations. The whole film is just that way. Don't miss it.

"THE ROOF," IMPORTED by the Continental Theater, is Vittorio De Sica's newest film drama about life among the poor in Italy. Giorgio Listuzzi (center) and Gabriella Pallotti (right) are the harassed newlyweds forced to fight time as well as the police in building a ramshackle home in a squatters' colony on the outskirts of Rome.

Brazil's Rhinoceros Still Piles Up Votes

© The New York Times Service

RIO DE JANEIRO — Cacareco, Brazil's political rhinoceros, continued piling up a heavy vote yesterday as the counting of returns from Sao Paulo's municipal elections approached its end.

With nearly 700,000 votes already tabulated, the 4½-year-old female rhinoceros had received more than 70,000 votes for city councilman in the strange revolt by Sao Paulo's population against politicians and politics.

Teachers Union Ad Called Misleading

Figures on school costs publicized by the Cleveland Teachers Union (AFL-CIO) were called "very misleading" yesterday by President Charles A. Mooney of the Board of Education.

The union, in a newspaper advertisement, gave figures purporting to show Cleveland had the lowest per-pupil costs of any city school district in the county. The ad assailed "cut-rate education."

Mooney said the figures given, while technically correct, included debt retirement as well as operating costs.

"Cleveland for years has financed its buildings on a pay-as-you-go basis," Mooney said. "Therefore it has almost no debt retirement costs, while the other cities listed may have a great deal."

On the basis of operating costs Cleveland was trailed by eight of the systems listed in the advertisement instead of being last, Mooney said.

Cleveland's operating costs last year were $338.37 per pupil, said Michael Wach, school system clerk-treasurer.

Wach said these school systems listed in the CTU ad were actually below Cleveland in operating costs per pupil, though above in total cost:

Mayfield, $329.80; Wickliffe (Lake County), $325.40; Garfield Heights, $319.12; Parma, $318.29; North Olmsted, $308.66; Fairview Park, $308.61; Bay Village, $289.14; Maple Heights, $285.04.

Wach's figures, he said, came from a report made by the Bureau of Educational Research at Ohio State University. This was the same source quoted by the CTU.

Shaker Heights, at the top of the list, was quoted as having annual costs of $666.50 per pupil. But of this $106.12 went for debt service, leaving operating costs of $560.38.

Mooney also had an answer to the statement that the Cleveland school tax rate of $14.40 per $1,000 valuation is the lowest of any city district in the county.

"Cleveland's total tax rate, including the city, county and state portions, is among the highest," he said.

"The only thing a taxpayer looks at is the total."

Theaters and Movies Today

ALLEN — James Stewart in "F.B.I. Story," 12:40, 3.35, 6:30, 9:25.

ARENA — "Ice Capades" at 8:30 p. m.

CONTINENTAL — "The Roof," 7:15, 9 p. m.

HANNA — The Lunts in "The Visit," 8:30 p. m.

HEIGHTS ART — "Lady Chatterley's Lover," 7:15, 9:20 p. m.

HIPPODROME — "Pillow Talk" has midwestern premiere 8, 11:05 p. m. Stage Show 10 p. m.

KARAMU — "Jamaica," Proscenium; "Simply Heavenly," Arena, 8:30 p. m.

OHIO — Sophie Loren in "That Kind of Woman," 12, 2, 4, 6, 8, 10.

PALACE — "Porgy and Bess" opens Nov. 4.

PLAY HOUSE — "Tall Story," Drury, 8:30 p. m.

STATE — Robert Mitchum, Julie London in "Wonderful Country," 12:20, 2:15, 4:15, 6:10, 8, 10.

STILLMAN — Alec Guinness, Bette Davis in "Scapegoat," 12:15, 2:15, 4:10, 6, 8, 10.

AMUSEMENTS

HANNA • TONITE AT 8:30
LAST 2 DAYS—MAT. TOM'W 2:30
ALFRED LYNN
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"TRIUMPH IN THE VISIT"
—Atkinson, N. Y. Times
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CLOVERLEAF DRIVE-IN LA 4-2929
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"GIRLS ON THE LOOSE"
EASTLAKE DRIVE-IN Rte. 640 Vine St. Off Lake Shore Blvd. WI 2-2663
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"NIAGARA"
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3—Features—3
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Lou Costello, Dorothy Provine
"30 FT. BRIDE OF CANDY ROCK"
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