

ROD TAYLOR ALL FOR COME-BACK OF FILM COMEDY

During filming of MGM-Seven Arts' screen version of Norman Krasna's Broadway comedy, "Sunday in New York," Rod Taylor, co-starred in the film with Cliff Robertson and Jane Fonda, spoke about comedy and other facets of the movie business.

"I'm for making more comedies like they used to make — those wonderful Cary Grant-Carole Lombard combos, the William Powell-Myrna Loy frolics, or the Spencer Tracy-Katharine Hepburn comedies. They were movies with and about attractive, amusing people. These are the kind of people audiences are interested in watching. I think 'Sunday in New York' is definitely of this genre. It's sophisticated and it's about characters you laugh *with* rather than *at*. I was tickled pink to play in it."

Taylor lit a cigarette and continued, "This industry intrigues the devil out of me. I'm constantly amazed to be doing something I love and getting money for it. But what I get out I want to put back into the business. More of us actors should have the same idea. I'm all for actor participation in the hazards as well as the profits of picture-making. If a guy has his own percentage in a picture you can be certain he'll go all out to make it as successful as possible. Moreover, he'll not only work hard while he's acting in it, he'll also help sell it after it's finished."

For "Sunday in New York," Taylor really went all out in being cooperative, even at the cost of some discomfort.

"I seem to have spent most of this picture underwater," he laughed. "One of the scenes shows Jane Fonda and me caught in a cloud burst. Since all of the action in the story takes place in a single day, that suit had to be damp for most of my other scenes, too. I've been eating lunches in my dressing room bundled up in a warm bathrobe."

Actually, Taylor had to survive not one rainstorm but two. The second overtakes him toward the end of the comedy and deluges him with several hundred gallons of water, courtesy of MGM's special effects experts.

"But they were very nice about it," he said. "They doused me with lukewarm water."

Then there was a rowboat scene filmed in location in New York in Central Park Lake, in which he was splashed repeatedly by Miss Fonda's unwieldy rowing (per the script). The final ignominy occurred when Taylor, standing wet, muddy and bedraggled on a curb, was splattered with rainwater when Robert Culp drove by.

"No one can say I haven't given my all," Taylor concluded. "Anything for a laugh!"

"SUNDAY IN NEW YORK," SOPHISTICATED COMEDY OF MODERN MORALS, STARS CLIFF ROBERTSON, JANE FONDA, ROD TAYLOR

How far should a girl go prior to the nuptials?

The approach to this age-old question provides hilarious entertainment in the new Metro-Goldwyn-Mayer and Seven Arts production, "Sunday in New York," starring Cliff Robertson, Jane Fonda and Rod Taylor, with Jo Morrow and Robert Culp in co-starring roles.

The Norman Krasna comedy was one of Broadway's big stage hits and Krasna, who wrote the screen play for the film version, photographed in Metrocolor, has made it even funnier and visually more far-reaching in depicting a variety of scenes and locales which could only be talked about within the confines of a stage.

Much of "Sunday in New York" was filmed on locations in New York City, with sequences showing Jane Fonda boarding a Fifth Avenue bus on which she first meets Rod Taylor, a scene in which they row on Central Park Lake

and another colorful sequence which takes place at the skating rink at Rockefeller Center.

The story concerns pretty, young Eileen (Miss Fonda) who comes to New York from Albany to get advice from her jet-pilot brother, Adam (Cliff Robertson). She has broken off with her fiance, Russ (Robert Culp) because she refused to get as "modern" about dating as he insists is standard procedure. She wants to know whether her morality is obsolete. Adam, forgetting that his girl friend, Mona (Jo Morrow), has left some lacy lingerie in a closet of his apartment, assures his sister that she is absolutely right and that he himself would never compromise a girl.

Having delivered this hypocritical preaching, Adam has to face up to the facts of life when shortly afterwards Eileen plays host to Philadelphia sportswriter Mike Mitchell (Rod Taylor) whom she has picked up on the bus when her pin gets tangled in his jacket. Having been caught in a sudden downpour, they are drying off in bathrobes. Disillusioned with Adam's

fake philosophy, Eileen now decides she may as well "join the crowd" and leads a somewhat baffled and reluctant Mike on.

Russ takes this inopportune moment to arrive at the apartment from Albany. He has come to the conclusion that Eileen was morally right and wants her to marry him. In order to protect Eileen, Mike introduces himself as her brother, which makes things more complicated when the *real* Adam arrives on the scene.

We're not going to tell you how this comedy of errors turns out; sufficient to say that everything ends as happily as it does hilariously. Eileen's virtue remains intact and she gets the husband she really wants. And so does Mona.

Jim Backus, as a harried pilot-dispatcher, and the popular pianist Peter Nero, playing himself (he also wrote the film's musical score) add to the merry goings-on.

"Sunday in New York" was produced by Everett Freeman and directed by Peter Tewksbury. Moviegoers are going to find this rollicking entertainment on a Sunday or any other day, in New York or elsewhere.

JANE FONDA TALKS ABOUT MARRIAGE VS. CAREER AND SUNDRY OTHER TOPICS

When it comes to words, Jane Fonda is a wholesaler. She speaks knowledgeably and frankly on a wide variety of subjects and if the mood moves her can switch in an instant from English to French or Italian.

Noted for her forthrightness, Jane meets questions one way — head-on — which is why she is known in press parlance as a "good interview."

One of the questions most often put to her is on her plans for marriage. Recently, on the set of her new Metro-Goldwyn-Mayer picture, "Sunday in New York," in which she co-stars with Cliff Robertson and Rod Taylor, the young actress gave these direct answers:

"Right now, acting is my life. But I hope some day a man will come along who will push all that aside. I want this more than anything else but I can't see it happening for the next five years. I made a bet on my arrival in Hollywood that I wouldn't marry for five years and I see no reason to renege on that bet.

"What kind of man would I like to marry? I'll answer that negatively. I don't want to marry an actor. It's too difficult to balance success. The man should be as successful as his wife. At this point I feel I'm too competitive."

Actually, as enamored as Miss Fonda is of acting, it wasn't until four years

ago that she seriously thought of entering the theatre, and this after trying painting and writing first.

"Before 1959, I never dreamed of becoming an actress," she says, "and now I can't conceive of doing anything else. Why do I act? Not for the money. I think I need acting emotionally. When something turns out right, when I have created something by way of a characterization, it's an exulting experience."

How about acting with her famous father, Henry Fonda?

"Some day, when I'm more experienced, I would like that. But not now. Children always put on an act for their parents anyway. They try to be the way they think their parents want them to be. I'm no different. Too little of myself would come through, certainly not enough for a good performance. Later on, when I've become a more accomplished actress, I'd love to work with my father."

More of Jane Fonda's thoughts about Jane Fonda:

"I used to think I was an introvert. Now I know I was a shy extrovert. When I first came to Hollywood, I wasn't sure of my ability. I lacked confidence, so I said provocative things to create attention."

Nowadays, Miss Fonda creates attention via her professional appearances and switches smoothly from comedy ("Period of Adjustment") to drama ("In the Cool of the Day"), from Broadway (O'Neill's "Strange Interlude") to motion pictures (Norman Krasna's "Sunday in New York").

SUNDAY IN NEW YORK — WHEN IT RAINS

There wasn't a cloud in the sky but there was rain on 51st Street and 10th Avenue.

Director Peter Tewksbury, shooting location scenes in New York for the MGM-Seven Arts production, "Sunday in New York," starring Cliff Robertson, Jane Fonda and Rod Taylor,

They All Laughed When Culp Started to Tango

Robert Culp, who plays Jane Fonda's fiance in the new MGM-Seven Arts production, "Sunday in New York," had to do some specialized homework for his role.

One scene required him to do a snappy tango with Miss Fonda. Since this is a dance with which he was not familiar, Culp took a series of lessons at Arthur Murray's in preparation for the terpsichorean stint.

Once the cameras started rolling on the tango sequence, the young actor went at it like a whirlwind. What he lacked in finesse he made up in speed. Culp used to be a track star at Stockton College!

couldn't afford to take his chances with the notoriously uncooperative elements.

The script of Norman Krasna's Broadway comedy hit (he also wrote the screen play) called for this particular Sunday to be a rainy day and Tewksbury was going to see that if Krasna called for rain, there would be rain. He had hunted up the local rainmaker and now, in the very bright sunshine of a late April day, the director waited for the gentleman to do his stuff.

The rainmaking device was hooked up to a high-wire fence in the middle of the block and an apprehensive crew gathered around it. As the man responsible for the machine spun the dials, there was a noticeable silence as stars and crew held their collective breaths. Then the signal read "Go." There were some hesitant spurts of water and then, suddenly, RAIN!

It drizzled, it splattered, it poured. And if this weren't proof enough, it became official as all the kids on the block converged at the site and jumped into the localized downpour.

As the youngsters laughed, slid and turned their faces up to the rain, Director Tewksbury looked satisfied. After all, you can't fool kids with phony spring rain.

THERE'S NO SUBSTITUTE FOR GENUINE FIFTH AVENUE BUS OR KNOWING DRIVER

One of the things which Producer Everett Freeman and Director Peter Tewksbury didn't want to duplicate in Hollywood for the MGM-Seven Arts production, "Sunday in New York," was a Fifth Avenue bus. Another was a Fifth Avenue bus driver. In both instances they used the originals during location filming in Gotham for the screen version of Norman Krasna's Broadway comedy hit, starring Cliff Robertson, Jane Fonda and Rod Taylor.

Director Tewksbury explained why special effects couldn't create the feeling of the true bus.

"We could have had a duplicate of the New York bus either shipped to Hollywood or constructed at the studio, of course," he said. "But you can't duplicate the real Fifth Avenue on a movie set and get it in all its huge stunning impact. As for the Los Angeles buses, not only are they too small but they don't have that special New York roll to them."

It wasn't difficult for Tewksbury to get the bus during the location filming but it became apparently clear that it wasn't going to be easy to find an actor to play a New York City bus driver. He interviewed actor after actor, patiently listening to their impersonations of the city's bus drivers.

Finally, he observed, "Before we started the picture I spent a month riding the buses. I've ridden on all of them. And in case you don't know it, the New York bus driver is a very rare bird. I became convinced you can't play one unless you *are* one." So Tewksbury turned over the casting of the part to the New York Transit Authority. It might as well be a real bus driver.

Anthony De Lillo, or Tony as he likes to be called, was the driver chosen. Early in the afternoon Tony drove his bus over to Tewksbury's hotel for an examination by the director and his crew. Tony sat quietly as the men prowled around the bus deciding where they would remove seats to make room for the cameras, where they would start and where they would stop.

Tony's reaction at the time was one of relief. "When I was called by the office, I couldn't figure what was wrong," he said. "I thought maybe they were going to fire me."

A slight, handsome man in a casual brown sweater sat in a seat near Tony and asked him to explain the working of the bus.

"Well," began Tony, "first there are the mirrors — about five of them."

"Five mirrors! How do you manage to keep your eye on all of them?" The gentleman seemed visibly impressed.

"Well, you learn to look at the right one at the right time," smiled Tony. "And then, here are the controls." He demonstrated them.

The gentleman quietly asked some more questions and Tony answered them before he decided he had a question of his own. "Say," he said, "if you don't mind, could I ask what your job might be?"

"I'm Peter Tewksbury," the man replied, "the guy who directs the picture."

Tony jammed his hands in his pockets and looked at Mr. Tewksbury shyly. "That must be pretty hard work," he said.

Tewksbury smiled. "It's just like driving a bus, Tony. You've got to watch the right mirrors at the right time."

MOVIE TAXI RIDE WAS BIG BARGAIN

During location filming in New York of the new MGM-Seven Arts production, "Sunday in New York," actor Frank Borone was cast as a taxi driver, who has Jane Fonda as his passenger.

But as is often the way in movie making, the scene had to be completed later in Hollywood, with Barone flying to the MGM Studios to resume his role.

Here, one of the scenes showed Miss Fonda stepping out of his cab and paying for her fare with a dollar bill.

Thus, a ride which had started in New York and ended in Hollywood cost Jane exactly one buck!

Cliff Robertson and Rod Taylor play the male starring roles in "Sunday in New York," screen version in color of Norman Krasna's Broadway comedy hit.

THE EYES HAVE IT

Although Jane Fonda wears a variety of stunning modern outfits in the new MGM-Seven Arts production, "Sunday in New York," she was literally all eyes and all eyes were on her in one scene. For this sequence, Orry Kelly created a special white frock for her, embroidered profusely with big blue eyes — to match her own! Cliff Robertson and Rod Taylor co-star with Jane in "Sunday in New York," screen version in color of Norman Krasna's Broadway comedy hit.