

Jane's Unplanned Fall Will Stay in the Film

By Harold Heffernan
(North American Newspaper Alliance)

HOLLYWOOD, CAL. — "I've just discovered something," panted Jane Fonda, sinking into a chair after a tortuous, three-hour succession of sour takes for her current movie, "Sunday in New York" on an MGM sound stage. "If a girl wants to stay in this business she'd better stay healthy. Tomorrow, I join the Y."

Here's the scene: The phone rings and Jane, dressing upstairs, dashes down a circular flight of iron grill stairs, then another 50 feet across a living room to the instrument — meanwhile trying to button her jacket.

Tangled Up
Finding it's an urgent call for her brother (Cliff Robertson), who has just left the apartment, she rushes to a window to call down to him. Unwinding the phone cord, she gets tangled in it. The whole bit is to run no longer than a minute, so must be handled at breakneck speed.

For sundry reasons the first eight tries are failures. Finally, on the ninth, director Peter Tewksbury hesitates, calls, "Print it," and then asks Jane, now showing signs of wear, if she wouldn't please do it "one more time."

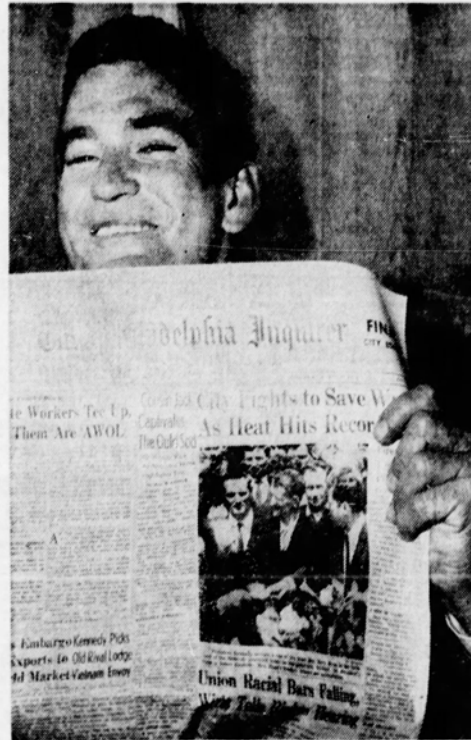
The young actress wipes her brow and grabs at the back of a sofa, saying, "I'm game as long as I hold out."

Unplanned Fall
The "one more time" still isn't as polished as Tewksbury feels it could be and Jane, sensing it,

goes back up the stairs to try again. She comes flying down, grabs the phone, rushes to the window, explains to the caller her brother has just gotten into a cab but she'll go after him.

Then, as she dashes back to put the receiver down, she becomes tangled in the cord and falls flat on her face. This isn't in the script but since everybody on the set roars with laughter at Jane's grieved expression Tewksbury decides that this one is actually it.

Rod Taylor, who plays Jane's boy friend, is very sympathetic. "The first love scene we did last week was in a canoe on Central Park lake," he said. "We were about to go into a clinch when the boat tipped and Jane fell overboard. But Tewksbury couldn't put that one in the film because the cameras weren't turning."



Happy reader of The Philadelphia Inquirer is Rod Taylor, as sportswriter for the paper in "Sunday in New York," being filmed by MGM in Hollywood.

Detroit Free Press, July 5, 1963

A Movie Director Blasts Directors

BY MURRAY SCHUMACH
New York Times Service

HOLLYWOOD — Peter Tewksbury, one of the best known television directors, interrupted his debut as a movie director to accuse film executives of stupidity, waste and interference.

This is as impolitic as a freshman Democrat in Congress deriding President Kennedy. Even established movie directors hesitate to criticize a company that is financing their movies.

Studio executives, said Tewksbury, over-emphasize the importance of photography in movies because it is the only thing they can judge.

TWEXSBURY is directing "Sunday in New York," at Metro-Goldwyn-Mayer. The picture, starring Cliff Robertson, Jane Fonda and Rod Taylor, is part of a co-production deal between Metro and Seven Arts Production.

The director declared that the concentration on photography by movie officials is part of a conscious or unconscious attempt to conceal their ignorance of acting or directing.

"The executives can see film. They cannot see directing and they know very little about acting," he said.

Tewksbury ridiculed movie executives during one of the many pauses on a set when technicians re-arranged the lighting for the camera work.

"LOOK AT all this," he said. "It's waste. We are

trying to make a comedy. And a comedy in the sense of rhythm and the performance are vital—much more important than the photography.

"I have gone to bat with the brass about this time after time until I finally got admission from them that all this delay is for the photography."

He snorted and waved at the set that had been occupied by the actors until the technicians took over.

Miss Fonda was in her dressing room in a conference with her agent. Taylor was in his dressing room, reading the script adapted by Norman Krasna from his Broadway show. Robertson was elsewhere in the studio being photographed for publicity.

"We should be shooting now instead of fooling around with lights," he asserted. "I don't think good photography alone ever made a movie a hit."

The Hollywood Scene

By VERNON SCOTT

HOLLYWOOD (UPI) — Jane Fonda is the kissingest actress in town.

Within a few minutes she kissed her hair stylist, an assistant director, her co-star Rod Taylor and even me!

There wasn't any special occasion. It wasn't anyone's birthday. And as far as I know Jane isn't in love with any of the people she kissed.

Sitting in her dressing room at M-G-M preparing for a scene in her new movie Jane looked as pretty as a picture of... well, of Jane Fonda. But then one is prejudiced after one has been kissed by Jane. She's that kind of a kisser.

Between snacks it was disclosed that Jane is that rare commodity in Hollywood these days, an exciting young actress who can handle important roles in big pictures.

There aren't many such. Natalie Wood and Lee Remick are about the only other really established young actresses (in their twenties) available.

Doris Day, Liz Taylor, Audrey Hepburn and the others have moved up into the 30s, leaving the younger generation bereft of glamor girls, unless you count Sandra Dee, Tuesday Weld and Deborah Walley.

Why the shortage? "Because in the days when women became big stars each studio had 30 or 40 girls under contract, and two or three of them were built to stardom," Jane said, having no one to kiss at the moment.

"Now no such filler exists, and there is no full force of a studio pushing a girl to stardom. "It's a matter of luck today."

There are plenty of young girls who could be stars, but the opportunity isn't there anymore. You almost have to be a star when you walk onto a lot or nobody will talk to you."

Jane can't claim that her beauty and talent are pure luck. But neither did she kiss her way to stardom inasmuch as there is no record of her having kissed any producer—just hair stylists, actors, assistant directors and newsmen.

Kissing people like that may lead to trouble, but not stardom.

Jane is an ebullient girl, high spirited and exciting. She is extraordinarily beautiful and blessed with a perfect figure.

These attributes, plus a family trait for acting, make her greatly sought after for movie roles. So far she has starred in six pictures, four Broadway plays and one television show.

"They offer Natalie Wood and me the same parts," she said between scenes of "Sunday in New York." "And sometimes I'm offered roles that Audrey Hepburn turns down."

She was about to say more when another member of the crew barged into her dressing and collected a kiss.

It was enough to make you wish every studio had 30 or 40 Jane Fondas.

Pittsburgh Press, May 15, 1963



—UPI Telephotos

QUICK WIPE-OFF—Australian actor Rod Taylor was smeared with lipstick and his bride-to-be, Mary Hilem, offered a thumb to wipe it clean. Taylor recently completed some scenes in New York City during the filming of "Sunday In New York."

Louella Parsons, July 17, 1963

YOU HAVE to hand it to Jane Fonda. She finished "Sunday in New York" with Rod Taylor, just learned to drive, and got into her new car to drive all by herself up the California coast, through the Big Sur country and northern California.

Before she left, Everett Freeman told Jane that he is writing a new story "Perils of Paula," for a movie to star Rod and herself. He thinks they would be perfect for another sophisticated comedy.

Jane is taking a few books and stopping at Carmel, the artists mecca, before returning to Hollywood for her next assignment.