The Night They Raided Winsky's advertising stress on Dexter Mait-land as the actor, who plays Duffy, Minsky's (COLOR-SONGS)

Period peek at beginnings of burlesque makes colorful de-but (U.S.) for British comic Norman Wisdom. Exploitable title should help.

United Artists release of a Tandem (Bud Yorkin-Norman Lear) production, Features Jason Robards, Britt Ekland, Norman Wisdom, Produced by Norman Lear, Directed by William Friedkin. Screenp'ay, Arnold Schulman, Sidney Michaels, Norman Lear, based on book by Rowland Barber; camera (De Luxe), Andrew Laszlo; production designers, John Robert Lloyd; set director, John Godfrey; visual consultant, second unit director, Pablo Ferro; costumes, Anna Hill Johnstone; music, Charles Strouse; Strouse; choreography, Danny Daniels; orchestrated and conducted by Philip J. Lang; asst. director, Burtt Harris. ((MPAA rating: M.) Reviewed at Fine Arts, N.Y., Nov. 26, '68, Running Time, 100 MINS. 100 MINS.

Raymond Paine	Jason Robard
Pachel Schnitendavel	Britt Eklan
Chick Williams	Norman Wisdon
Trim Houlihan	. Forrest Tucke
Jacob Schnitendavel.	Harry Andrew
Louis Minsky	Joseph Wisemai
Vance Fowler	. Demoint Elliot
Billy Minsky	Emott Goun
Candy Butcher	Jack Burn
Mae Harris	Gloria LeRo
Scratch	Eddie Lawrence
Mae Harris Scratch Duffy Singer in Speakeasy	Dexter Maitiane
Singer in Speakeasy	Lillian Hayman
Mother Annie	Judin Lower
Clyde	WIT B. ADD
Immigration Officer 1	Wike Ella
Immigration Officer 2	Chappin Hall
Valerie	Derrett Kelcer
Minsky Girls: Effestil	e Barrell, Neise
Collins, Marilyn D'Hona	IL, Kathryn Doby
Joann Lehmann, Doro	thea Macranano
Billie Mahoney, Carol	yn wons, Jun
Eve Story, Helen Wood	u.

Norman Lear's period peek at peculiarly American form of - burlesque entertainment is most successful in its art direction and nostalgic recapturing of New York's lower East Side during its most hoydenish period. The film also makes an exceleint debut in U.S.-made motion pictures for British comic Norman Wisdom whose English eforts never caught with American audiences, but who get a foothold in Stateside show business world with a highly-acclaimed performance on Broadway a cruple of scasons and in the musical "Walking Happy" (a tunefilm version of "Hobson's Choice").

does Wisdom easily So dominate the many scenes he's in, actually, that the other cast members suffer by comparison, particularly leading man ason Robards, who's cast as the top banana in the Minsky burlesque theatre, but is never really convincing in his interpretation.

One fault with this highly-colorful and fast-moving comedy f lm is that it jumps about so much in its story-telling. Characters are introduced, then never developed, such a the late Bert Lan's portrayal of an old burlesque comic, now on his uppers. He's only at the beginning and end of the film. Rudy Vallee's voice is used, very briefly, reading some theatrical slides during the pre-title se-quence and the program lists him as sing ng the title song, which doesn't exist.

Producer Lear shares screenplay

The art direction is a delight and a credit to the production design of William and Jean Eckart and art director John Robert Lloyd. Lear was able, during N.Y. location filming, to talk the city into forestalling the demolishing of an entire block on the Fest Side until he had used it for background footage. It's difficult to tell in the film which is set design and which is authentic. Brett Ekland is lovely as the

lovel tors, particularly Harry Andrews, Joseph Wiseman and Denholm El-port. bot, are given little opportunity to create wellrounded parts, as written, though Wiseman comes off best. Elliott Gould, as the younger Billy Minsky, is the neurotic nerve center around which all the action

the singer house has com paratively little to do. He's a very handsome, whitehaired chap with a good sense of comedy but hardly outstanding. Forrest Tucker's Irish gangster type is also brief, but he makes the most of his scenes.

Charles Strouse's music, and songs, for which Lee Adams did the lyrics, is appropriate for the milieu in which it's played, but as the tunes are intentionally sung badly. offscreen hearing will, hopefully, salvage some of them.

The Mature rating by the MPAA is due, evidently, to the extensive burlesque footage, especially Miss Ekland's, including a very, very fast shot of bare breasts when her costume falls apart but most of the film is harmless enough and contains colorful, comedic footage that will please most audiences Morton Minsky, surviving brother of the clan. served as technical advisor on the film.

As a "history" of burlesque, the film film isn't true as it doesn't spotlight the tremendous contribution it has made to comof the ecdysiast, the demise of burlesque had begun. Robe.

Sinai Commando S (ISRAELI-COLOR)

Sometimes actioner set against six-day Israeli-Arab War; may be exploited for good returns in selected market.

Hollywood, Nov. 26. Robert Fuller Capt.

pt. Uri Litman neral Golan Robert Fuller John Hudson Esther Ullman Avram Mor Eli Sinai Gaby Amrani Avram Hefner Reuven Bar Yotam Rafi Nathan Boris Rosenberg Ziona Tukterman Aviva Marks Joseph Shiloach Ammon Berenson Nira Lt. Moshe Kramer. Sgt. Zwi Neumann Nissim Elihu Goldfarb Bulgaro Nathan

Ellen Neumann Sylvia Litman Capt. Hallil Air Force Pilot.

(English Soundtrack)

The six-day Israeli - Arab War of 1967 backdrops this sometimes actionful melodrama which follows a small Israeli force in its attempt to knock out a vital Arab radar installation only hours before a major Israeli dirve. Lens d en-family battles have stalled all town tirely in Israel, producer - director Raphael Nussbaum achieves a certain realism and suspense to carry interest after a dull opening. Film may be exploited for expected good grosses in a selected market, particularly where there is a preponderance of Jew sh trade.

Script by Jack Jacobs carries regulation handling in develop-ment, but each character is socked over, particularly by Robert Fuller as leader of the group. Technically Producer Lear shares screenplay credit with Arnold Schulman and Sidney Michaels, based on the Rowland Barber book, whereas no editing credits are provided, which may account for the erratic pacing of the film. The art direction is a delight and a credit to the production The vertice of the production Photographically, however, the rigors of the mission are ac-centuated by the rugged terrain Fuller and his party are forced

generally energetic and he makes good use of his subject as an Amish girl who not only rebels against the restrictions of her religious background and a tyran-nical father, but does so with a strip sequence that titillates the screen audience almost as much between the strip sequence between the strip screen audience almost as much between the strip sequence between the strip screen audience almost as much between the strip sequence between the strip screen audience almost as much between the strip sequence between the strip screen audience almost as much between the strip sequence between the strip sequence between the strip screen audience almost as much between the strip sequence between the strip sequence between the strip screen audience almost as much between the strip sequence between the strip sequence between the strip screen audience almost as much as it does the on-screen audience. Casting for character types has been particularly successful, especially in the line of Minsky girls. Some excellent character ac-

> Camera work by Benno Bellen-Whit.

Millenium Film Workshop Inc. revolves. It is puzzling, at this stage, to know what is behind UA's Secretary of State in Albany.

Angel In My Pocket (TECHNISCOPE—COLOR)

Andy Griffith's return to pix is modest comedy, better for homefolks situation.

Hollywood, Nov. 20, Universal Pictures release of an Ed-ward J. Montagne production. Stars Andy Griffith. Directed by Alan Rafkin. Screenplay, Jim Fritzeli, Everett Green-baum; camera (Technicolor), William Margulies; editor, Sam E. Waxman; mu-sic, Lyn Murray; song, Jerry Keller, Dave Blume; art direction, Alexander Golitzen, Russell Kimbali; sound, Waldon O. Wat-son, Ed Somers, Sr.; asst. director, PhM Bowles, Reviewed at Universal Studios, LA., Nov. 19, '68. (MPAA Rating: G.) Running Time, 105 MINS. Sam Andy Griffith Andy Griffith Sam

Bubba	Jerry Van Dyke
Racine	Kay Medford
Mary Elizabeth	Lee Meriweather
Will Sinclair	Henry Jones
Alex Gresham	Edgar Buchanan
Art Shields	Gary Collins
Calvin	Parker Fennelly

Andy Griffith's return to the screen, after eight years as a tv headliner, shapes up as a modest programmer for rural situations. "Angel In My Pocket," produced by Edward J. Montagne, stars Griffith as a married parson, sent to a faction-torn Kansas town, with predictable complications and upbeat fadeout. Pastoral direction by Alan Rafkin, and a sometimes oo-folksy Jim Fritzell and Everett Greenbaum script, combine to make the Universal release a strong b.o. lure between the Rockies and the Appalachians, and an

okay bet for urban duals. Now under exclusive contract to Universal for features, Griffith may well be wise in not returning to theatre screens in a too ambitious first effort. His vidseries was a smash, and people are used to his easy brand of corn. But video corn and theatrical corn are two different species. The Grif-fith name will more than carry "Angel," to be sure, but more will be expected in the future. Speci-fically, Rafkin, the writers and the producer all have made most of Don Knotts' pix into audible laugh-getters; this is more of a smile-getter.

Lee Meriwether, in bearing and voice somewhat uncomfortable in the role, essays Griffith's wife to okay effect. Top-featured Jerry Van Dyke plays a goof-off brother-in-law, who eventually teams with Parker Fennelly (whose few lines are about the best in the script) in setting up a church basement still. Kay Medford plays Griffith's mother-in-law, and therein lies a major non-sequitur; what is a folksy, Jewish-mother type doing in a clutch of mid-western WASPs?

progress. Gary Collins is a young lawyer who gets elected mayor, cueing the end of local friction, as

well as the end of the pic. A few good moments here and there never successfully overcome the contrived, formula nature, not only of plot but, regrettably of execution. Technical credits are standard throughout the 105 min-Murf.

7 Guns For The MacGregors (Sette Pistole Per I Mac Gregor) (ITALO-SPANISH-COLOR-TECHNISCOPE)

Western family-style. Suffi-cient flavor and action to make a pleasing programmer.

'68. Running Time: Gregor MacGregor David MacGregor Peter MacGregor Kenneth MacGregor Mark MacGregor Johnny MacGregor Dick MacGregor Dick MacGregor Bosita Carson e: 94 MINS. Manny Zarzo Nick Anderson Paul Carter Julio Perez Tabernero Saturnino Cerra Albert Waterman Agatha Flory Leo Anchoriz Fernando Sancho Perla Cristal Rosita Carson ... Antillana Miguel Annmary Noe Margaret Horowitz Raphael Barder Molino Rojo Alastair MacGregor Harold MacGregor Harold MacGregor Annie MacGregor Justice Garland The Sheriff

McGregor") (reviewed in VARIETY, April 24, '68). Both pics made in 1965-66 have many overlapping plot and character similarities, and both are geared toward the general family trade, rather than to the violence-action market.

MacGregors" ("Sette Donne Per I

Predictable but fast moving plotline concerns the seven MacGregor sons living on their parents' ranch in Texas, near the Mexican bor-der. The Scotch septet become involved with the crooked sheriff of San Juanito, who is in the pay of local bandit chief Santillana. After usual ups and downs between the defenders and violators of justice, virtue triumphs, and oldest son Wood marries heorine Flory.

The offbeat flavor of having the Scottish MacGregor clan living in the rough in 19th century Texas gives this Italian western an add-ed zing, helping to overcome the simplistic scripting and pedestrian direction. The dubbing was done proficiently, giving credibility to the Scottish accents supposedly the Scottish accents supposedly spouting forth from majority of cast.

Morricone's music has necessary pulsating beat to fit in with the action sequences and to bridge the jerky transition sequences. Most effective blending of sound and Most photography is the ambush episode on the passenger train, when the brothers work against the bandits to protect a gold shipment.

Pic avoids pitfalls of many overblown Italo-made westerns which tend to become over philosophical and dramatic in their approach to violence and love in the old west. Weakness lies in the love scenes, lacking adequate passion and conviction. (But then in the followup picture, David Bailey plays Gregor and he and Flory are stated to be unmarried.) Film was originally 95 minutes. Japa.

Carne (ARGENTINE-COLOR)

Buenos Aires, Dec. 3 Buenos Aires, Dec. 3. Landini release of Sifa production. Di-rected and written by Armando Bo. Stars Isabel Sarli; features Victor Bo, Romualdo Quiroga, Juan Carlos Altavis-ta, Vicente Rubino, Pepita Munoz. Alba Solis. Camera (Eastmancolor), Ricardo Younis. At Hindu, B.A., with 28 nabes daydating. Running Time, 90 MINS. Datisie Delic

Delicia	
Antonio	
Humberto	
Garcia	Juan C. Altavista
Esponja	Vicente Rubino
Dona Pepa	
Maria	Alba Solis

Spanish word "Carne" means eith<mark>er flesh or meat.</mark> With that double meaning in mind, producerdirector penner Armando Bo gave sexpot Isabel Sarli the part of a packinghouse worker and took advantage of a title with obvious sexploitation possibilities.

The plot faithfully follows the formula of almost all Sarli pix. She makes love twice with her chosen beau and is raped half a dozen times by lewd heavies (once in the freezing chamber, on a "cushion" of cattle meat!). Accord-ing to Bo, these erotic displays free wers from the tensions generated by Sarli's prominent features. In due time (usually last reel) her beau realizes what's going on and punishes the lustful boys in endless fist-fights.

As always, there's room laughs, sometimes unintended, such as when Sarli, aboard a big truck where two of the heavies have already raped her, asks the third one approaching her: "what are your intentions?" There is also good photography in color, another item Bo cares for, maintaining it is essential to please the star's followers.

Bo straightforwardly lenses Sarli's naive devotion for his grandpa and his painter-lover as well as her desperate, but futile struggles with the rapists, whose desires are also crudely recorded in dialog. There is no trace of dramatic elaboration, hence no chance to essay a critical appraisal. But, disarmingly as it may seem, one has to admit there are some flashes of true life in this raw, elementary treatment of an inarticulate thin meller. Acting is rather forced; technical credits okay. Nubi. technical credits okay.

Gulf & Western Realty Corp., chartered in Delaware June 21 last, has been authorized to con-The SheriffMolino Rojolast, has been authorized to con-
duct a New York State business.(Dubbed English Soundtrack)Leonard I.' Fischer, of Gulf &
Western Industries Inc., was filingly the predecessor to "Up The
lawyer at Albany.

The Brute And The Beast

(ITALIAN-ANAMORPHIC-COLOR)

Unsatisfactory oater. Gore and brutality abundant but ineffective, Grindhouse fodder.

Hollywood, Nov. 26. American International Pictures re-lease; no producer credited. Directed by Lucio Fulci, Terry Vantell. Screen-play, Fernando Di Leo; camera (Perfect Color), Riccardo Pallottini; editor, Or-nella Micheli; music, Lallo Gori; art di-rection, Sergio Canevari; sound, Fernan-do Poescetelli; asst. director, Gicvanni Fago. Reviewed at Charles Aidikoff Screening Room, L.A., Nov. 26, '68. (MPAA Rating: M.) Running Time, 85 MINS.

Tom Franco Nero Jeff George Hilton Jason Nino Castelnuovo Mr. Scott John M. Douglas Mercedes Rina Franchetti

"The Brute And The Beast" is another 1966 Italo-made lowgrade programmer, originally titled "Tempo di Massacro" (Time of Massacre), in concept and execution like the 20th carbon copy of Sergio Leone's oaters. Featuring the faces and bodies, but apparently not the voices, of Franco Nero and George Hilton, American In-ternational acquisition builds to a gory climax, in which up to six bullets are required to kill a large or these pix have made money, this one will find its level in dual or triple bills, at all-night grind houses and lesser ozoner situations.

Nero, per plot, is summoned home, to find that John M. Douglas owns practically all of the terri-tory. His son, Nino Castelnuovo, is a sadistic madman, an attitude projected by a pasty-faced smile, up-per-teeth bared, and a titled head. Hilton, Nero's half-brother, comes off the sauce to help him kill the bad guys. Hilton is the only thesp who comes across successfully. Nero is okay. Others are as stock as their parts.

As usual, low-angle shots are used indiscriminately, to make these smaller-than-life figures at least passable. A canned music score sound prevails, plus a title theme. Color quality is uneven, and the anamorphic lens process is process prime isn't even billed. Even at 85 minutes, pacing is slugglish. *Paurf.*

Etre Libre (To Be Free) (FRENCH—DOCUMENTARY— COLOR-16M)

Paris, Dec. 3. Paris, Dec. 3. Films Y. D. release and production of a documentary in color (Kodachrome-16m), lensed, edited, commented and conceived by Paul Bertault, Jean-Claude Bourlat, Robert Dianoux, Jimmy Glas-berg, Claude Jauvert, Catherine Lefebvre, Corinne Dessanne, Pierre Andro and others. Reviewed at Luxembourg, II, Paris. Running Time, 80 MINS.

All the thousands of feet shot by amateurs, pic students and film pros during the May-June French student riots, strikes and general near - revolutionary events are still mainly under wraps although many films have been carved out of the footage. This pic, on the contestation that arose during the Avignon Drama Fest last July, is the first to be released. It reflects the anterior events as leading to the cultural contestations all summer.

Allowing this pic to be released may lead to others emerging. Much footage and some first pix have been shown at fests lately. Now this documentary augurs well for the others. It is collective cinema at its best. Mostly film students worked on this and covered the Avignon Fest frictions thoroughly and as objectively as one could. However what comes out is the obtuseness of public officials, and fest founder Jean Vilar, plus the superlative work and gentle an-archic stand of Julian Beck and his Yank off-Broadway 1 group, The Living Theatre. theatre

Due to the May-June events, many legit troupes could not rehearse and Avignon started with only the Living Theatre, which had been invited months before and was billeted there, rehearsing and creating "Paradise Now," and Maurice Bejart Ballet De the Vingtieme Siecle Ballet Co. The stymied students drifted down to Avignon to continue their cultural protestations started in Paris and carries on with the closing of the Cannes Fest.

Film has student spokesmen making their position clear. They (Continued on page 26)