

PBS spotlights veteran directors

"The Men Who Made the Movies," an informal history of the American film industry through talks with eight veteran motion picture directors, will premiere Sunday Nov. 4 at 8 p.m. on Channel 4. A production of WNET-New York, the eight-part series will be transmitted nationally by the Public Broadcasting Service.

Frank Capra, George Cukor, Alfred Hitchcock, Vincente Minnelli, Howard Hawks, King Vidor, Raoul Walsh and William Wellman will each be featured in a one-hour semi-autobiographical program, discussing their prolific careers which cover 50 years of filmmaking. The programs will be supplemented by film footage from each director's most

characteristic work, and directed by noted film authority and Time magazine critic Richard Schickel.

The shows will explore the diversified achievements of the director pioneers, exemplifying the development of the American film industry, which has influenced motion picture making throughout the world.

Starting out during the silent cinema "flicker" era, Raoul Walsh began making movies in 1912; and today, Vincente Minnelli, George Cukor and Alfred Hitchcock are actively working in the business. Except for British-born Hitchcock (whose work, however, is primarily American-made), the directors are indigenous Americans, and they range in

age from 61 to 81 years.

The eight movie giants and some of the most popular films are:

--Howard Hawks, 77, noted for his suspenseful Humphrey Bogart melodramas, "To Have and Have Not" (1944) and "The Big Sleep" (1946); as well as such westerns as "Red River" (1948) and "El Dorado" (1967); and his wacky comedies, such as "Bringing up Baby" (1938) and "Monkey Business" (1952).

--Alfred Hitchcock, 74, world-renowned for such suspense films as "North by Northwest" (1959), "Psycho" (1960) and his latest success "Frenzy" (1972).

--Frank Capra, 76, famous for his warm sentimentality and good-natured humor, as

exemplified in "It Happened One Night" (1934), "You Can't Take It With You" (1938) and "Arsenic and Old Lace" (1944).

--George Cukor, 74, regarded as a true "Gentleman" of the cinema, who has translated many stage-plays to film with remarkable success, including "My Fair Lady" (1964), "Born Yesterday" (1950), "The Women" (1939), "Camille" (1937), and is also responsible for this year's "Travels With My Aunt."

--Vincente Minnelli, 61, equally meritorious for such musicals as "Gigi" (1958), and "On a Clear Day You Can See Forever" (1970) as well as the dramas "Some Came Running" (1959) and "Lust for Life" (1956).

--King Vidor, 77, acclaimed for his depiction of manduring economic strife or war, as in the films "Our Daily Bread" (1934), "The

Big Parade" (1925) and "War and Peace" (1956).

--Raoul Walsh, 81, known for his rugged adventurism as exemplified in such films as "They Died With Their Boots On" (1941), and "The Naked and The Dead" (1958).

William Wellman, 77, also known for his depiction of adventure and excitement as in "The Story of G.I. Joe" (1945), "The High and The Mighty" (1954) and "Blood Alley" (1955).

Richard Schickel, who (Continued on Page 6)

Glamour Magazine poll finds clothing norms

This past spring Glamour Magazine took a cross-country poll of five hundred girls in random colleges, large and small, rural and urban to find out just how many items

they had of everything from jeans to long evening dresses. What we learned they owned is likely to come as a surprise to anyone who thinks blue jeans have some kind of

monopoly on campus.

IN CLASSES:

One student tallies it up precisely when she says, "Anything goes -- from jeans to long skirts." Jeans, by far,

lead as being the most popular, with all types of tops - tailored shirts, knit tops, sweaters, sweaters layered over shirts, turtlenecks, body suits, smocks, T-shirts, shrink

tops, work shirts. Other toppings are blazers, battle and various shaped jackets. But right next to jeans are skirts, dresses ("sporty"), pant suits, "nice pants" (wool and knit), "baggies" and cords.

On the feet: clogs, loafers and boots head the list followed by platform soles, heeled shoes of all kinds (high, chunky) tennis shoes, sandals, saddle shoes, crepe soles -- all of them chiefly in leather and suede. Brand names dropped "Loafers," "Waffle Stompers," "Charlie Browns," "Weejuns," "Buster Browns," and "Fred Braums."

Apparently jewelry is sometimes as much in evidence in class as on dates -- watches, rings, bracelets, earrings, necklaces. Also scarves, handbags, totes.

ON INFORMAL DATES:

Most girls say that what they wear to classes they wear on informal dates, too, with jeans and the same tops mentioned before leading again, followed by all the other in-class items. The only additions are an occasional dressy short dress, a long but not dressy dress, velveteen pants with a blazer. The informal dating situation has become a more relaxed extension of co-ed integration where men and women live side-by-side, easily, without a lot of role interference between them.

ON FORMAL DATES:

For proms and big or very special parties, the long dress or "Formal" is most popular; halter-necked and backless are the shapes singled out, while fabrics are crepe, velvet or chiffon. Second in line are long shirts with dressed shirts or blouses. Many girls mention that they occasionally wear short "dressy" or "Sunday" dresses, midi dresses, midi palazzo pant outfits or velveteen pants with blazers or matching jackets.

Shoes again have enormous range: sandals with heels and platforms; "matching shoes," matched that is to the color of the formals, in satin or peau de soie; silver evening shoes; clogs; patent and suede heeled shoes.

IN BED:

Long nightgowns are way ahead of anything else, and in second place, pajamas. What follows is a mixed bag, including men's old shirts (father's or boyfriend's), baby doll p.j.'s, T-shirts (long and short), short nightgowns, pajama tops, underpants, and "au naturel."



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The numbers in the sketch represent the college girl 1973's yearly supply of clothes and accessories for all seasons. There are a lot of variables that go into putting together a really workable

college wardrobe -- such as the size, location and style of your campus, your own taste and activities. These are average statistics which might be used as a guide.