

# Barney Glazer's Glazed Bits



HOLLYWOOD, Calif. - Until a few years ago, reports persisted that Tony Martin would rather walk a mile than admit his Jewish faith. My repeated attempts to reach Martin failed. Finally, I made contact at the Riviera Hotel, Las Vegas, where the vocalist dollied in his nose within two inches of mine and he proceeded to read me the riot act, beginning with, "Yes, I am Jewish and I have never denied it to anyone."

He said, "My name is Alvin Norris" and he stated his and his father's Jewish names and their synagogue affiliations. He made it clear that he had been Bar Mitzvah.

The air cleared and I became convinced.

In Martin's current act with his wife Cyd Charisse at the Riviera Hotel, he employed considerable Yiddishkeit and convinced me further.

## TOP SONGSTER AT RIVIERA



ALVIN NORRIS

When Cyd danced a Chinese number he referred to her as Madame Nu, commenting, "Nu, nu, vos hertzch?" He described a man who goes home and relaxes in front of his television set as "aus-farschprait."

When one of his femme singers soloed, he commented the proposition, "You may not get a husband but you can dahven in my schul anytime." And when Cyd whispered in his ear, "Tonila," he countered, "That was for Florida. It doesn't go here. Anyway my name isn't Tonila. It's Alvin."

He spoke of a girl's father having "nachas galore," toasted the audience with

"L'chaim," and when a male dancer made love to Cyd, he asked, "Say how would you like a cup of poisoned borsht?"

Highlight of Tony's portion of the act was his version of the "Matchmaker," hit tune from Broadway's "Fiddler on the Roof," which found the popular entertainer singing, "Matchmaker, matchmaker, make me a match, find me a find, catch me a catch. Matchmaker, matchmaker, look through your books and make me a perfect match."

The veteran vocalist related how women used to block his way on public thoroughfares to ask for an autograph, moaning, "now that I'm singing 'Matchmaker,' they say, 'Mr. Martin, you've been around and know a lot of people. I have a daughter who goes to Stanford so can't you find her a nice boy? I don't expect much - maybe a doctor or a lawyer?'"

DANNY KAYE introduced Diahann Carroll at her Coconut Grove opening with, "I love the way she tells a song." Personally, I love the way Danny sings a story.

EVERYONE loses when Eddie Fisher fails to record what he sings so naturally beautiful Jewish melodies. Eddie speaks Yiddish with a ta'am and of course you know how well he sings. But he never sings Jewish melodies in public nor has he ever recorded them.

Whenever we cross paths, I love to hear Eddie singing low, as if to himself, snatches of Jewish songs. I wish some recording company would capture them in album form instead of letting Fisher sing them to the four winds.

PETER FALK, a nice Jewish boy who plays the title role in the pilot of the proposed television series, "O'Brien," wants to drop the name. Falk doesn't intend thereby to smear the Irish but makes it clear that he has never approved assuming a dramatic name that identifies him with any nationality.

JORDAN has banned all motion pictures starring Sophia Lauren. They resent her role in "Judith," made in Israel.

# Harry Golden's "Only In America"

## THE PRESIDENT'S VOTING PROPOSALS:

The Southern press has greeted President Johnson's proposals with amazing uniformity: "Such a law is not needed. . . the legal battle for voting rights in Selma was being won under the Civil Rights Act of 1960."

This Civil Rights Act of 1960 was the one which the Southern Senators said would ruin the South, and they added, ". . . such a law is not needed because we have the Civil Rights Act of 1957," which the Southern Senators had said would ruin the South. And during the eight months struggle over the Civil Rights Act of 1964 they said such a law is not needed "because we have the Civil Rights Act of 1957 and 1960 and this new legislation would ruin the South."

Now they say President Johnson's new voting rights proposals are not necessary because, "we have the Civil Rights Act of 1964, 1960, and 1957," and maybe it were best to do it gradually after all.

Several of the Southern Senators now say that the "tools" have never been used, referring to the Civil Rights Acts of 1957, 1960 and 1964.

The Civil Rights Act of 1957 was indeed concerned with voting rights and the Eisenhower Administration which had that bill for two and one-half years, initiated ten cases, two on the last day of the Administration and not a single case in Alabama, or Mississippi. The policy had been not to solicit complaints.

But it was only after Robert Kennedy became the Attorney General that Negroes in the deep South felt safe enough to sign their names to affidavits for the first time since Reconstruction

days. Mr. Kennedy solicited complaints and promised protection.

But notwithstanding, the segregationists still had a valuable ace up their sleeves, as one put it to Attorney General Kennedy: "You'll have to sue for every registrar, you'll have to sue for each and every Negro."

It took two and a half years to prepare, try, and get a Circuit Court decision on just one case, U.S. v. Louisiana, and the decision of Judge John Minor Wisdom: "A wall of separation exists which must come down. . . necessarily covered only the litigants involved, and gave us a clear indication that, "You'll have to sue for each and every Negro" was an injustice that could no longer be tolerated.

It was thus inevitable that the climax to this civil rights struggle would eventually involve Federal registrars. The wheel has come full circle. Contrary to all the legends about "a way of life," racial segregation was based on voting rights. This was all that was intended. When political power was returned to the Democratic party of the South it saw its chance, disfranchisement of the Negro would do two things: that racial solidarity would perpetuate the office holder, and end the threat of the growing Populist movement which was based on a political alliance between the Negroes and the poor whites.

But disfranchisement could not stand alone. It had to be explained, rationalized, and justified. And the only way this could be done was to set in motion the legends, the backstairs myths, and finally the laws that would make the Negroes "inferiority" retroactive. The laws of segregation followed disfranchisement, the back of the bus,

the separate elevators in the office buildings, and the separation of the Negro from the corporate whole of the society including one law that made it a crime for a Negro to look out of the same window as a white. But all of this was done to justify taking the vote away from a citizen. And it is fitting that this whole concept should now come to an end with the immediate and full restoration of the right to vote.

The key to this sad story was the term "gradualism." Each new proposal was viewed with alarm and the Southern Senators pointed to the previously enacted proposals which had been viewed with alarm in their time.

"Gradualism" is a wonderful word. We all develop gradually. The only trouble with "gradualism" in the matter of race relations in the South was that it never happened. Things were better for the Negroes of the South in 1954 than they were in 1910, but it was due to "outside" influence. The South did not lift a finger in this process of gradualism" but actually resented Roosevelt's New Deal which brought about the improvement.

It is conveniently forgotten how the struggle against the "separate but equal" doctrine developed. The early Negro law suits did not challenge "separate," their attack was on "equal," because nothing was "equal."

While Earl Warren was still Governor of California, it was the Kentuckian, Chief Justice Fred M. Vinson, who set the new direction for the social revolution of the American Negro. While the Negroes were still suing for "equal" in the Sweatt and McLaurin cases, Justice Vinson said "separate" was immoral and unconstitutional. This was the big moment in the Civil Rights movement of America's mid-20th century.

In this blind hatred of Chief Justice Earl Warren, no one in the South mentions Fred M. Vinson. I wonder why.

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