



YOUR OLD BEARDED BUDDY recently came across an interesting review of a new feature film that has aroused a lot of comment in this country and abroad and thought it worth passing on to you. So without further comment until we are able to see the picture ourselves, we will turn you over to "guest columnist" A. H. Weiler of the New York Times. But before we do, we'd like to leave you with three little words--"VOTE ON TUESDAY!"

MODESTLY conceived and executed by a pair of movie tyros and cheered and honored at the recent Cannes Film Festival, "One Potato, Two Potato," which arrived yesterday at the Murray Hill, Embassy and other theaters, deserves its accolades and yet, like life itself, disturbingly shows its imperfections.

In simply mirroring cancerous injustices stemming from an interracial marriage, a terrible quandary is starkly, if patly, pictured. Gnawing doubts remain after the film's climactic decision is made, but this festering problem of our flawed society, which could have been depicted sordidly and sensationally, is, instead, often made moving in basically honest terms.

The newcomers involved—Larry Pearce, the director, and Sam Weston, the producer—have not achieved anything new cinematically nor have they presented the problem in exceptional dramatic fashion. Nevertheless, they engage a viewer by the restraint and decency of their approach. They have focused sharply on an as yet unrelied bigotry that should gain sympathy from audiences willing to understand and appreciate these traumas.

Their drama is set against the court action for the custody of a girl the daughter of a white woman who divorced her husband after he had left her, and who is now married to a Negro. The meeting of these two lonely coworkers in a local plant, their blossoming love and their marriage is developed quietly and tenderly.

The story is realistically pointed in showing the initial reluctance of the Negro's family to the marriage and their subsequent change of attitude. And, finally, it concentrates on the return of the errant first husband, his demand for custody and the upstanding, harassed judge's decision to turn the child over to him.

It is here that "One Potato, Two Potato"—a title adopted from the juvenile jingle of choosing—becomes debatable, even impossible to accept. The first husband is portrayed as an unstable dreamer and wanderer who has never outgrown youthful irresponsibilities. The love and understanding of the well-bred Negro husband and his hard-working farmer parents toward their son's white wife and her child is made crystal-clear. The judge is presented as an extremely dedicated arbiter whose soul-searching and hesitancy to make a quick cold judgment are all too apparent. It seems unlikely that he would have decided to keep a good home and family intact following his investigations

The Cast
 ONE POTATO, TWO POTATO; screenplay by Richard Pearce and Gracie H. Hamilton; directed by Larry Pearce; produced by Sam Weston; a Bausonic Picture Company production released by Cinema V Distributing, Inc. At the Murray Hill, 34th Street, east of Third Avenue; Embassy Theater, Seventh Avenue, 46th Street, and neighborhood theaters. Running time: 92 minutes.
 Julie Cullen Richards Barbara Barrie
 Frank Richards Bernie Hamilton
 Joe Cullen Richard Mulligan
 Judge Powell Harry Bellower
 Ellen Mary Marti Mericka
 William Richards Robert Earle Jones
 Martha Richards Vinette Carroll
 Johnny Hruska Sam Weston
 Ann Hruska Faith Burwell
 Jordan Hollis Michael Shane
 Minister Jack Stanberger

under the circumstances portrayed.

A viewer is also left with doubts that the first husband would suddenly turn up after four years in South America to demand his daughter, as is flatly stated here. But in filming their sad tale in the small, well-kept confines of Painesville, Ohio, the producers have enhanced the documentary quality of their drama.

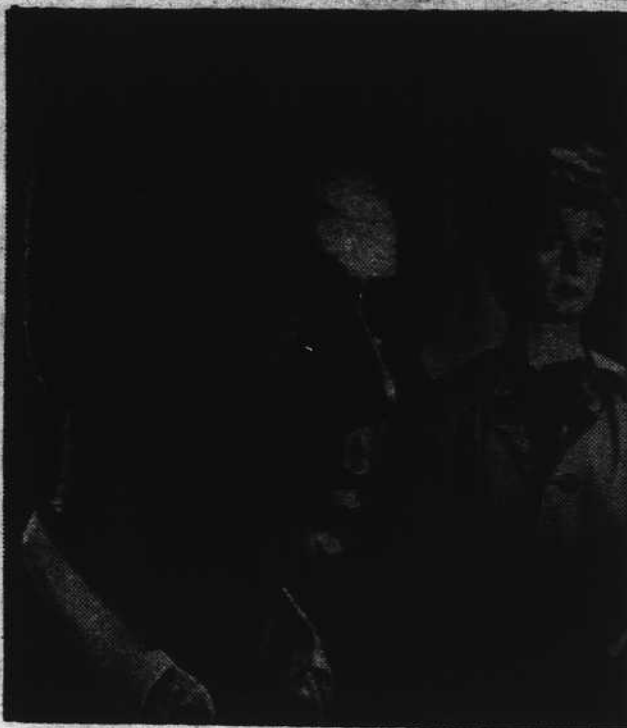
They have derived truly warm, evocative vignettes that are not only authentic but also touching. One vividly recalls the subdued playful courting in the town square that starts with a child's game and ends with a groping but love-filled embrace. The final scene of the parting of mother and daughter poignantly blends the youngster's fright and shock with a blind outburst of fury and tears that is neatly played against the mother's anguished helplessness.

As the mother, Barbara Barrie, who won an acting award at Cannes, justified the prize with a portrayal that is perceptively naturalistic. She is timid, worried and, finally, feminine in the extreme as a woman fighting against impossible odds in defense of her love and family.

As the Negro husband, Bernie Hamilton, in keeping with the documentary treatment of the theme, is properly subdued and dignified, except for a moment of uncontrolled anger.

Richard Mulligan, a tall blond, handsome newcomer to films, is tense and sincere but unconvincing as the first husband. As the daughter feted by fate and the law, Marti Mericka is a realistically ordinary, nice kid. And Robert Earle Jones and Vinette Carroll are proud but awkward as the Negro's parents.

"One Potato, Two Potato" is woefully lacking in conviction and reasoning. It does not soar on wings of artistry in keeping with its strong subject. But it speaks out resolutely on a generally shunned social theme that is a credit to the courage of its producers and the team that made it.



"ONE POTATO, TWO POTATO"—Bernie Hamilton and Barbara Barrie are shown in scene from new film dealing with problems arising from an interracial marriage. (See "On and Off the Record")

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CANNON BACKS PRESIDENT

SEN. HOWARD W. CANNON has pledged his full support to President Johnson's "War on Poverty" and called on "every public official and private citizen in Nevada" to join him in the battle.

"This program will be a milestone in our continuing search for a better life for all Americans," Sen. Cannon said. "I have and will continue to support it by every means available at my command and I urge every public official and private citizen to join me."

The \$947.5 million anti-poverty bill was approved by Congress to create a cooperative drive by the federal, state and local governments to strike at the causes of poverty.

"This program is not a handout," Sen. Cannon said. "It is not just another way to support people who cannot support themselves. It is a realistic program that will give people a chance to become participants in our free enterprise society instead of spectators in it. Nevadans should rally behind the program as if our state were the hardest hit by poverty instead of one of the few states ranking low in low income percentages."

Nevada has the third lowest percentage in the nation of families in the "under \$3,000 a year" class. Nevada's percentage of such families is 12.3.

Connecticut, lowest in the nation, has 9.8 per cent. Mississippi, the highest, has 51 per cent, most of them colored.

"Statistics defy us to approach this job casually," Sen. Cannon said. "Eleven million children, one sixth of our youth, go to bed hungry at night. The battle will not be won until each and every child in the nation does not know the meaning of hunger."

Sen. Cannon said winning the poverty battle would also bring 35 million people to schools, skills, health, homes, jobs and equal opportunity. It will also add \$14 billion a year to the national output by creating new industry, higher production and better incomes for all.

"The Declaration of Independence set forth 188 years ago that every man, woman and child in this country has the right to life, liberty and the pursuit of happiness," Sen. Cannon said. "But one fifth of our population is barred from this pursuit by poverty."

"The comforts and opportunities they can see all around them are just beyond their fingertips. This program will give them the needed boost so that the ideals of our country will be within their grasp," the senator said.

Jack
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 "I believe....."

.....IN AID TO SCHOOLS
 WITHOUT GOVERNMENT SUBSIDY."

.....IN TAX REFORM PROGRAM, TO REACH A LEVEL OF STABILITY."

.....IN LEGISLATION BASED AND PREDICATED ON THE WILL OF THE PEOPLE."

SPECIAL INTEREST GROUPS MUST BE CONTROLLED."

.....IN YOU "