




**WALTER BURRELL**

## Hollywood Happenings

DURING THE nearly four years this writer has been reporting the Hollywood scene, this column has steered clear of critical evaluations of personalities or productions.

However, in the face of recent exaggerated exclamations over Jim Brown's performance in "The Dirty Dozen," we feel it necessary to put his role in the film in a more objective perspective.

Adjectives like "wonderful," "tremendous," "fabulous" and "great" are tossed about in Hollywood with about as much concern for what the words really mean as a butcher might have for the chicken whose head he's chopping off.

Such glowing attributes have recently been showered on Mr. Brown. In all honesty, however, though he is certainly enjoyable in the film, he is far from being a great actor, as I'm sure he'd be the first to admit.

And since he's far from the stereotyped image of the egotistical film colonist who feeds on the praise and back-patting of admirers, he deserves more sincerity than this kind of unwarranted acclaim.

Jim Brown, the actor, as evidenced by his performance in "The Dirty Dozen," is a novice at histrionics who delivers his lines roughly, as would be expected of a newcomer.

ONE CERTAINLY sees promise while viewing him on the screen, but not an Academy Award candidate as Best Supporting Actor, as has been voiced by several well-meaning (and perhaps patronizing) reviewers.

Mr. Brown, admittedly the most talented of the athletes-turned-actors, is impressive more for the action scenes (which are actually a credit to the film's director) than for his lines of dialogue.

From the few personal contacts this writer has had with Mr. Brown, it's obvious he is a serious, level-headed man who deals in realities--whether they concern his position as a businessman, his Negro-ness, or his acting ability.

Similarly, a realistic view of "The Dirty Dozen" shows us a well-directed and highly enjoyable movie which, as a whole, deserves the high crest of financial success it's currently enjoying.

It is with these observations in mind, then, that Jim Brown should be congratulated--amid assurances that he'll continue to grow as an actor and eventually match his performances on the Silver Screen with those on the football field.

## UNIVERSAL STUDIO - NOT THE U.N.



ROYAL VISIT--Actors David Hartman and Don Mitchell were hosts to royalty when Malaysia's Raja of Purlis and his queen visited the two on the set of the new "Ironside" series. Mitchell (right) is a regular co-star on the show, while Hartman guest stars in one segment.

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### Final Week To Register For Doolittle Contest

FRIDAY, SEPTEMBER 29, is the final day for registration for the "Miss Doolittle Pageant" scheduled for Sunday afternoon, November 19, at which time a "Miss Doolittle Center" will be selected.

Doolittle Recreation Center, sponsor of the event, announced that entry blanks can be obtained at the Doolittle Center office from 9 a.m. to 10 p.m. daily (including Saturday) until the Sept. 29 closing date for registration.

Pageant rules governing contestant and requirements eligibility are listed below:

1. Contestant must be at least 15 and not more than 19 years of age.
2. Contestant must present proof of registration and attendance in either public school, business college or Nevada Southern University.
3. Each applicant will be interviewed before becoming a contestant and after meeting entry requirements.
4. Each contestant will be judged and rated for their special talent presentation.
5. Contestants will be required to model a casual, sports and formal dress ensemble.
6. Each contestant must have three good character references.
7. Each contestant must be active in school, church, and two activities at Doolittle Recreation Center.

Additional information on the Pageant may be obtained by calling Doolittle Recreation Center--385-1221, ext. 365. After 5 p.m. and Saturdays, call 385-1228.

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### TAPS FOR JAZZ GREAT

LOS ANGELES - (NPI)--Trumpetist Rex Stewart, 60, one of jazzdom's famous innovators and former member of the bands of Duke Ellington and Fletcher Henderson, died last week of a heart attack. As the composer of the 1938 hit tune, "Boy Meets Horn," Stewart, while with Duke, originated what came to be known as the "squeeze tone" effect, by pressing a valve halfway while blowing.



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