

The Big Top Is Coming To Area on Sunday, August 1



FOUR STAR PERFORMERS of the famous Christiani-Wallace Bros. Circus appearing at Livonia, Schoolcraft at Eckles, Sunday, Aug. 1 are caught in a playful moment between acts. Pictured are: (left to right) clown Billy Landon, holding Samson, one of the youngest performers with the circus, acrobat Jeanie Kuhn, and Francesco, famous European Clown. The circus, under Knights of Columbus sponsorship, will give a show at 3:30 p.m.

The famous Christiani-Wallace Bros. Circus will bring its gigantic tent to Livonia, Schoolcraft at Eckles, Sunday, Aug. 1, at 3:30 p.m., under sponsorship of the Knights of Columbus.

One of the few circuses remaining that performs under canvas, Christiani-Wallace Bros. Circus is presented in the continental style made famous by television.

While watching and enjoying a circus performance, few people realize the enormous amount of time, effort, and money that has gone into the making of the circus tent. A full year is required to make the big top, menagerie and side show tents.

From across the country old circus sail-makers and rope

makers, almost a thing of the past, gather in Sarasota, Fla., taking leave from their current occupations with boat manufacturing companies.

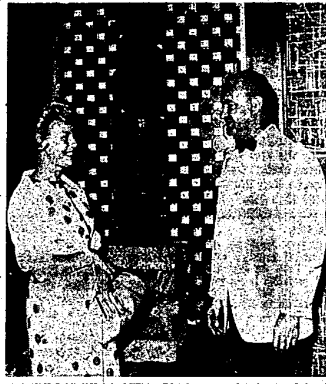
Over 7,000 man hours of labor was involved in the making of all the circus tents, along with 23,800 feet of canvas; 5,500 yards of colored gingham bunting; 200 pounds of line; three imported from Ireland; 500 pounds of water beer; 2,000 pounds of water and fire proofing compound, used to make the tents conform to fire regulations in all 50 states; plus three tons of iron stakes necessary to hold the tent up.

Over 50,000 square feet of seating and exhibition area is enclosed by these tents. Special mechanical seat wagons and reserved grandstand chairs have been built in the circus' winterquarters, providing comfortable seating for 40,000 persons. Fifty-three units of modern equipment are necessary to move the complete circus.

In addition to the allurements to young and old of seeing the circus tented city rise on a vacant lot early in the morning, this circus, for the 1965 edition, presents a parade of top circus entertainers with jugglers, tumblers, clowns, aerial acts, wire walking wonders, and trained wild animals.

Featured are the Arturos High Wire act, the astounding Chesterfield on the trampoline, the breathtaking act of Fred and Orlene Casagrandi on the rolls - rolls, the almost human performance of the Bersolini Educated Chimpnances, and three herds of performing elephants.

Advance tickets are now on sale from any member of the E. of C. and everyone is urged to buy tickets early to avoid standing in line on circus day.



ATTENDING THE RECENT PREMIERE of "The Sandpiper" at the Mai Kai Theatre on Plymouth Road was Mrs. William Brown. She is welcomed to the theatre by Mai Kai Manager Bud Leamon.

AT MAI KAI

'The Sandpiper' Is Warm, Tender Story

BY JERRY WENDT

Lack of opportunity is the cornerstone of virtue. Few men could resist the opportunity to be loved by Elizabeth Taylor. Dr. Edward Hewitt, Episcopalian minister and headmaster of a private school for boys, is not one of these exceptions although he struggles valiantly with his conscience and principles.

This is the beginning of "Sandpiper" set against what is surely the most gorgeous scenic background ever filmed. This is the Big Sur area on the northern California coast near Monterey, often termed "the most beautiful coast in the world."

Regardless of personal opinions, both Richard Burton and Miss Taylor are a magnificent acting team. "Sandpiper" is a warm, tender and strictly adult love story.

Miss Taylor plays the part of "Laura," a beautiful, unconventional woman living a non-conformist life and Burton is a married man of strong, conservative background.

Laura has refused to marry the man who fathered her child out of wedlock, and is educating the boy herself in a shack in the center of a beatnik artist colony. A judge orders the boy into a private school, the headmaster of which is Dr. Hewitt, married and the father of two sons.

The tempestuous mood of the affair is set in the scene in which Hewitt, against his will is drawn to call upon Laura in her shack on the beach.

He enters the room, and glances from the massed groups of brilliant flowers to where Charles Bronson is working before a statue. His eyes then fall on the subject of Bronson's sculpture, Laura.

With her blue-black hair tumbling in gypsyish fashion over her shoulders Laura is posing nude for the statue. The wild scarlet flowers, the flamboyant scenery, the orange-red glow of the sunset on Laura's honey colored flesh all combine to make a scene of mounting passion.

Despite the explosive clash of their desperate personalities, Laura and Hewitt find their love is inevitable.

At the end of a three day

ANEMIC

'Superstition' Completes Drama Festival Repertory

By SUE SHAUGHNESSY

The American Drama Festival completed its repertory last weekend when a "serious dramatic tale of the 17th Century" entitled "Superstition" opened.

It was on the whole a rather anemic evening. I am not certain if it is the fault of the play or the production, but I suspect it is both.

Ted Payne, producer of the Festival, believes that in order to "create and present American dramatic literature that reflects our nation's history and its dramatic arts" the Festival must include a representative drama from the period.

It's a valid point. The only problem is the cold, hard fact of the dramatic conventions and quality of black-and-white American Theatre.

"Superstition" is set in New England in 1675. The fanatic Puritans dominate the play, tramping under the not too articulate voices of tolerance and reason in the person of Isabella Fitzroy, "a gentlewoman," and the "unreasonable" Puritan Walford.

No more need to be said about the plot. When the audience could hear the actors beyond the first six rows of the house the general level of work was complete.

Samuel Misner, who appeared as "The Fanatic Father" Ravensworth, was excellent. Maybe it was just that he could always be heard. McKee also performed well in their supporting roles.

Karen Cutler turned in a much better performance as Isabella Fitzroy than she did in "Almighty Dollar."

Credit for the worst performance of the evening, however, must go to Douglas Sprigg, who appeared as the romantic male lead Charles Fitzroy. The whole evening might have been anemic, but he undoubtedly led the field.

MOVIE GUIDE

ALGIERS DRIVE-IN
Warren & Warren Road
July 28-Aug. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31
Burt Lancaster
"The Train"

THE TRAIN
Plus
Cliff Robertson
"Masquerade"

WAYNE DRIVE-IN
Mich. Ave., W. of Wayne
July 28-Aug. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31
Wayne
"The Monkey's Uncle"

STATE-WAYNE
Michigan Ave., Wayne
July 28-Aug. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31
Wayne
"The Monkey's Uncle"

THE TRAIN
Plus
Cliff Robertson
"Masquerade"

PA 1-2100
LA PARISH
Ford & Middlebelt Rd.
Garden City
July 28-Aug. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31
Rex Harrison
"The Yellow Rolls Royce"

THE YELLOW ROLLS ROYCE
Plus
"Mystical Islands of the Sea"

GA 1-0210

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THE MONKEY'S UNCLE

TECHNICOLOR

Local Talent Will Perform At Teen Club

Area teenage dancers will get a chance to listen to some home-grown talent tonight (Wednesday) at the Shangri-La, Middle Belt Road and Warren, where Rusty Day and the Midlighters will be performing.

Drummer Rusty Day (Davidson), who leads the band and handles the vocals lives at 28555 Balmoral, Garden City.

Two other band members are also from Garden City: Todd Lovas of 446 Arcola, lead guitarist, and Tom Vassilian of 7929 Oxford, saxophone.

Larry Walton, bass guitar, hails from 42020 Mico, and handles the vocals lives at 28555 Balmoral, Garden City.

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SOPHIA LOREN and George Peppard capture a fleeting moment in a Hollywood Mayan's spy story, "Operation Crossbow." Set against a backdrop of World War II, the film is about an American espionage agent assigned to locate and destroy a secret Nazi weapon base in Holland. The film opens Aug. 4 at the Terrace Theatre on Plymouth Rd. in Livonia.

'The Train' Filmed Under Live Conditions

There are no tricks in the filming of the United Artists release, "The Train," which is currently showing at the State Theatre in Wayne and the Algiers Drive-In.

Real trains are derailed, and demolished, not scale models.

Real tanks and half-tracks and planes — purchased for the sole purpose of being destroyed — were photographed on actual locations for the adventure story.

Burt Lancaster stars as a French resistance hero, Paul Scofield and Jeanne Moreau costar under the direction of John Frankenheimer.

Two crashes were called for at Acquigny, France and the first went wrong. When a locomotive was purposely derailed, it crashed accidentally across three of the five cameras filming the action.

The next "take" called for a speeding locomotive to crash into the derailed engine. Extra precautions were taken for the scene could only be done once.

Families were evacuated. A cable car from the station was heavily insured by Lloyds of London. All electricity and gas in the area was shut off. Special pits were dug along the rails to catch the runaway engine.

Everyone hoped for the best and feared the worst.

The scene was shot with seven different cameras . . . and went off without a hitch, creating the priceless footage.

Frankenheimer, Jules Bricken is the producer.

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