

# Earl Wilson

## Moon men outshine Rex Harrison

By EARL WILSON  
New York — Rex Harrison and the new Mrs. Harrison usually cause necks to swivel a little entering a classic restaurant.

Now, though, the Apollo 15 astronauts had the stage at Rex were the astronauts' necks. The moon men, looking so human and slight now that they didn't have on their lumpy suits, were having supper at a table set for 12 (somehow, it seemed it should have been 15). The table

had little American flags, and the quality folks at the other tables burst into hand clapping (rarely heard there) when they came into the clubby bar area. President Nixon was last to be applauded there, way back two years ago.

The heroes quickly stood erect — this was unusual, too — and took smart, quick bows, and went back to their Musigny '67 white somewhere in the bar five U.S. security men faded into the ambience unnoticed.

I had a ringside table at their supper and managed to get in handshakes and compliments. They'd come from "Applause" and Anne Baxter.

"You get your share of applause, too," I said to Col. David Scott from "San Antonio."  
"Tonight they put on a better show than we did," he said.

Against the wall sat Rex Harrison and Elizabeth Harris.

The astronauts kept leaping up and down like the stock market taking introductions, always cheerfully.

They ate leanly, just



REX JULIE

right for 11 p.m. Divorced Maj. Worden (with Mrs. Priscilla Loomis) had poached English sole; Col. Scott had Eggs Benedict (Benedict who? I've always wondered). Col. Irwin had bay scallops. For dessert, adventurous

Commander Scott had two pot au cremes which is a chocolate mousse that's studied at Cordon Bleu.

At 12:15, they arose almost as if by signal and departed, turning to glad-to-have-met-you to everybody on the way.

"I had a quiet night," Rex Harrison said. "Went to see 'No, No, Nanette.' I may be telling my age but I saw it with the original cast in London many years ago."

UN Ambassador Bush, host to the astronauts, paid the check for the party, for some \$200, which I thought was reasonable.

"I tell you, 21 is a very reasonably priced restaurant," said partner and house comedian Jerry Berns. He can say that again and undoubtedly will.

THE MIDNIGHT EARL... Secret Stuff: Joe Namath secretly left his NY apartment and is believed hiding out with a friend on Fire Island... The Times Sq. theater-restaurant people who insisted on police cleaning out the prostitutes are pleased at the results — and believe that the ar-

rest of johns" as well as gals has helped.

Carol Channing overpowered them at Westbury Music Fair with new material (standing ovation), as did Hines, Hines & Dad... Mayor Lindsay said at P.J.'s he's anxious to see "Sleuth" with the astronauts; I saw half of it once, will now see how it ends."

Bob Dylan's presence at Eric's drew a huge crowd — and watchful police... Faye Dunaway and Harris Yulin were at Joe's Pier 52 (while Joe was at "Applause")... Roxanne (The Wiggle) Arlen's dramatic talent has been discovered by Jackie Mason who cast her for Kathy, one of the naughties, in his movie "Roger the Stoolie" to be shot here and Miami Beach... Lisa Todd of "Hee Haw" became a Buddhist and chants an hour a day.

Today's Best Laugh: The wife of a sports fan who never looks up from watching TV said, "I'd leave him — but he'd never notice it."

Wish I'd Said That: Those Presidential hopefuls are ducking the show they should be on — "To Tell the Truth" (Danny Klayman).

wait for the new TV commercials to learn why we should no longer buy the wonderful things that were being pushed so hard last season.

REMEMBERED QUOTE: "Tell me thy company and I'll tell thee what thou art" — Cervantes.

"I've always refused to follow a dog act," says Phillis Diller. "The audience might think it was an encore." That's earl, brother.

Earl's Pearls: Can't

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## CSLB Dance series ends tonight

By DANIEL CARIAGA Music Critic

With the demise of Concerts in the Grove and the summer-off Southwestern Youth Music Festival is taking this year, August has provided slim pickings for local concertgoers. Thank goodness — and corporate funding — for Starlight Serenades.

And for the Summer School of Dance at Cal State, Long Beach, which this week is offering three consecutive evenings and three separate programs of dance as concluding events in its month-long schedule.

At the first of these, Wednesday, student performers took the spotlight. Represented were 60 of the 200 enrolled dancers, and four of their resident faculty. As a result, CSLB's Little Theater was more than filled, the overflow spending part of the evening in the aisles. Fortunately, the show they all saw was a good one, though overlong.

AT ITS extremities it offered two happenings, "Riding the Wind," a "meditation through sound and movement," and Elizabeth Keen's ritualistic "Quilt." "Riding" took place all over the auditorium, including on the stage; "Quilt" was given (at 10:45 p.m., yet) on a lawn between two classroom buildings near the Theater.

"Riding the Wind" be-

gins with two chains of dancers entering the auditorium humming a drone G and D; it ends with the exit of same, through the same doors, droning C. In the 43 minutes leading to that resolution, we have witnessed a slow-motion orgy of kinetic harmony. And we have not been bored. Faculty member Al Huang directed this quietly amazing piece of theater.

There are, no doubt, messages of a kind in "Quilt," in Martha Wittman's "Airplane Dances," and in Virginia Freeman's "Signs and Alarms." Yet each work can be — and on Wednesday was — enjoyable on superficial, visual terms alone.

WITTMAN'S humor, which earns quick and easy laughs, leaves a bitter aftertaste; there is more here than the mere playing-out of human folly. The eleven student dancers executed the piece with stunning fluency and no little spontaneity.

"Quilt" also benefitted from a knowing and technically solid group of young performers, including guest artists Betty DuPont and William Ross. In choreographer Keene's imaginative piece, ethnic elements, purely visual considerations, and folk music interact with each other in a most sophisticated blend.

The most engrossing, and most neatly executed work was Freeman's "Signs," an enigmatic quarter-hour which might be interpreted in a number of ways. Whatever its meaning, its effect is irresistible.

The second faculty concert, third and final event in this series, takes place tonight at 8:30.

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