

May 10th, 1993

Dear Mr. Lamb,

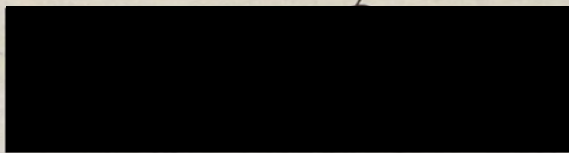
Thanks to one of
your Call-In shows
the uneducated masses
found out about the
connection between the
Clinton, Rodham and Sherer
families. (Publishing people)

Therefore I am
enclosing a column
002594 MAY 13 93
that appeared in our
state wide New Jersey
paper. Not one mention
of Ester in that issue.
Complete coverage of

ever esteemed Jack Lely.

Thanks again.

Sincerely,





CHILDREN'S THEATER PRODUCTION—Carey Cannon and Rich Bianco of The Shoestring Players, who will present the season finale of 'Love, Magic & Brussels Sprouts' tomorrow, at Theatre Row (42d Street), New York. The afternoon of folktales, mime, storytelling and theatrical magic begins at 1 p.m. with the Rutgers Arts Project's staging of 'The Legend of John Henry & Other Folktales' at 1 p.m., followed by the 2 p.m. performance of the Shoestring players. Tickets, which range from \$5-\$10, can be obtained through the Shoestring Office, Douglass Campus, Rutgers University, New Brunswick.

LIZ SMITH

A Rose-y view of life's core truths



"THE STATUS quo starts with hierarchical thinking. That's the core of everything that's wrong. It comes from the idea that man is above nature. Then it's man above woman—one-half of the race serving another, ad infinitum, in endless subdivisions. That's an eco-feminist viewpoint." So says Roseanne Arnold in the June issue of Playboy.

Surprised? You shouldn't be if you've really paid attention to Roseanne over the years. Anyway, read the rest of this interview conducted in tandem with her husband Tom. If you can get through the constant four-letter words, both Arnolds, particularly Rosey, have plenty to say that is fascinating.

And I'm going to air another Playboy quote from Roseanne, as a lead-in to the following disturbing story: "It's threatening to read about a woman who has vision and a brain."

HATE MAIL: Parade magazine recently ran an entire issue devoted to Hillary Rodham Clinton written by Dotson Rader. The huge-circulation newspaper supplement is now buried under thousands of readers' letters. A random sampling of the first 1,000 left Parade staffers stunned. The mails run about 88 percent against the current First Lady, with a vituperation level that surprises and shocks even the most cynical. Can this be the beginning of an Annus Horribilis for Mrs. Clinton?

REMEMBER THE story of Palm Beach's Mollie Wilmot? She was the flashy blonde socialite called on to play hostess to a bunch of swarthy seafaring men back in 1984 after a Venezuelan tanker crashed into her beachfront home—coming to rest in her swimming pool! The incident created amusing headlines around the world and seemed a natural for the movies. Certainly producer David Permut thought so—he immediately acquired the rights to Mollie's tale. But in the time-honored way of showbiz, the project spent nine years being juggled from one studio to another, and an onscreen outcome didn't look promising until Disney's Hollywood Pictures got into the act.

So now "Palm Beach" is back on a front burner with the flame turned up high. Permut says the proposed film is "a cross between 'Down and Out in Beverly Hills' and 'The Russians Are Coming.' It's a cultural clash between two worlds that literally collide." The producer will stop off in Palm Beach with screenwriter Tracy Jackson and director Barnett Kellman to meet with Mollie and soak up the atmosphere. Then Permut heads for Cannes with his bisexual comedy "Three of Hearts."

SEAN CONNERY is in deep doo-doo once again because of his attempt to explain, in the current issue of Vanity Fair, his infamous remarks—to Playboy back in 1965 and to Barbara Walters in 1991—about hitting a woman. Complaining about his remarks being taken out of context on Barbara's show, Connery tells writer Zoe Heller: "Barbara Walters was trying to get me to say it was OK to hit a woman. But I was really saying that to slap a woman was not the cruelest thing you can do to her... it's much more cruel to psychologically damage somebody. Sometimes there are women who take it to the wire. That's what they're looking for, the ultimate confrontation—they want a smack."

That "explanation" didn't sit very comfortably with the obviously enlightened British House of Commons. They called on Margaret Emery, the parliamentary leader of the Scottish National Party, to disassociate herself and her party from Connery—who is a proud Scotswoman—because of his "offensive views on violence against women." The motion was brought by 42 members of Parliament, including actress-turned-politician Glenda Jackson.

Further in the VF interview, Connery says he's sure he could find "50 women to run Scotland. Of course! They'd be terrific—no question I just think you



Roseanne Arnold
Plenty to say

should have the choice of being with them or not being with them." (Sean thinks it's silly for women to invade all-male bastions, like certain bars or clubs, etc.)

ON THE Paramount lot in Hollywood, speculation is centering around the now-empty bungalow office once used by "Cheers" cast members Kirstie Alley and Woody Harrelson. This is considered a prime location—on a corner near Lucille Ball Park and close to the only automatic cash machine. (Some stars do carry filthy lucre, you know.) They say that both Whoopi Goldberg and Henry Winkler have their eyes on it—with no intention of sharing, thank you very much.

TATUM O'NEAL, Ryan's Oscar-winning daughter who has grown into a striking beauty, is really back in the swing since she separated from her husband, tennis champ John McEnroe. Out promoting her TV film, "Woman on the Run: The Lawrence Bembek Story," Tatum tells "Entertainment Tonight" this evening: "I am someone who does better when I'm working. I really, really wanted to work. I love my three children dearly, but I just felt like I had to go out and have the opportunity to work again."

Tatum is also interviewed in next week's TV Guide, and her remarks are even more pointed: "In this movie, I'm playing a woman who's been betrayed, who's gone up against a lot of men and always been told to quit. That's happened to me. I've had a lot of experience with men who are bullies. Taking on John McEnroe was the biggest struggle of my life." When the interviewer asks in what way, O'Neal answers, "I don't really think the public has a right to know."



Peter Frechette in the Circle rep production of 'And Baby Makes Seven'

OPENING IN NEW YORK

'And Baby Makes Seven' arrives too prematurely

By MICHAEL SOMMERS

NEW YORK—Playwright Paula Vogel, whose tender and beautiful "The Baltimore Waltz" is currently one of the most produced plays on the American regional theater scene, is not about to enhance her reputation with "And Baby Makes Seven."

"The Baltimore Waltz" is the romantic globe-trotting fantasy a young woman concocts as she waits for her beloved brother to die in a hospital. In sad contrast, "And Baby Makes Seven" is simply that hazy fragmentary dream you can't quite remember in the morning.

There's an intriguing enough situation in this new play presented by Circle Rep at the Lucille Lortel Theater, but it develops merely into a rosy cloud of hot air.

"At least we didn't have to use one of those turkey basters," remarks Anna with satisfaction to her lover Ruth as she pats her tummy. These lesbian lovers' solution to having a child together has been painlessly solved by Peter, a gay chum from Anna's college days who yearned to be a father.

As the play opens, the three of them are amiably sharing a smart Manhattan loft as they await the baby they will raise together. But as the title of the play tells you, there's more than a trio afoot here.

As a way of releasing their prenatal anxieties, Anna and Ruth have worked up several imaginary characters whom they portray. Further reflecting their shared anxieties about future parenting, their phantasms are all youngsters.

There's Cecil, a genius Little Lord Fauntleroy type. There's Henri, a Gallic refugee from "The Red Balloon." And wild Orphan, raised Mowgli-like by wolves somewhere near the Port Authority terminal.

Aw, ain't that sweet? For a while, it is.

But Ruth is clearly going overboard. Snarling about the house as Orphan, she savagely bites Peter. Hard.

Driven to distraction by the increasing appearance of these cutely prattling incarnations, Peter talks the more sensible Anna into convincing Ruth to get rid of the fantasy tykes. Kill them off. The women reluctantly agree to comply.

Now a storyline like this might progress in several ways. It could fly off into the cheery heavens of those fantasies written by Mary Chase of "Harvey" and "Mrs. McThing" fame. Or maybe it'll get dark and tragic, like "Who's Afraid of Virginia Woolf?" Anything's possible, especially with the potent triangle of Anna, Peter and Ruth. Plus a real-life baby in the offing.

Yet Vogel takes the play nowhere except into a bog of whimsy as Anna and Ruth play out the "deaths" of their imaginary little friends. Some rather funny stuff happens, especially during Mary Mara's hilarious death scenes as Orphan (rabies) and Henri (the balloons come back for him), but the results register as unsatisfying.

There's no resonance here. And certainly not much point to it.

While the script is attractively presented under Calvin Skaggs' direction, with the bright Peter Frechette and gifted Cherry Jones making agreeable impressions as Peter and Anna, "And Baby Makes Seven" seems less a finished play and more like an early playwriting exercise that was optioned for production in error.

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