

Career conflicts prompt Farrah, Lee Majors split

United Press International
HOLLYWOOD — One day after her sixteenth wedding anniversary, glamour girl Farrah Fawcett announced she has separated from Lee Majors.

The blonde television and movie star said recently there was no third party involved in the split-up and that she and Majors, the couple's manager, blamed the separation on stress caused by career conflicts. He said the couple, who do not

have children, hope to reconcile sometime in the future.

Bernstein said the separation was the result of "a strain on the marriage by too many separations caused by their careers."

Fawcett-Majors filmed "Somebody Killed Her Husband" in New York. She then flew to Acapulco, Mexico, to film "Sunburn" for nine weeks and then went to London for 15 weeks to star in "Saturn 3" with Kirk Douglas.

Book Reviews

The White Album by Joan Didion

(Simon & Schuster \$9.95) Joan Didion is a slightly built, intense woman who is one of the most powerful writers on the American scene. This small book of essays, most of which appeared "in various forms and at various times" in magazines, testifies to her considerable talent with the English language.

Her subject matter is something else. She writes of the 60s, a period which had a profound impact on her.

She writes of the California scene, as only a Westerner can.

During an interview with this reviewer upon publication of her unforgettable novel, "A Book of Common Prayer," she said:

"Most of the writers I know — I don't mean writers of fiction — journalists — were very confused by the end of the 60s because the stories seemed to be harder to find."

In the area of nonfiction, Miss Didion seems still to be experiencing difficulty in finding thought-provoking stories.

Does anyone really care that much about the California State Water Project Operations Control Center — no matter how romanticized?

And what of the "Many Mansions" essay on the California governor's resident built by Nancy and Ronald Reagan and now, according

to Miss Didion, an empty monument to bad taste?

Interesting, but better left to feature writers for the daily press.

And there are others. "In Bed." Anyone who has ever suffered a migraine can readily sympathize with the author. But do we really want to read about her headaches?

There are gourmet morsels, but the overall meal is humdrum.

The Fuehrer Seed by Gus Weill

(Morrow, \$9.95) Suppose Eva Braun gave birth to Adolf Hitler's son a month or so before she and Der Fuehrer died in that Berlin bunker.

And suppose the son became a successful politician in West Germany not knowing his true identity until it was revealed to him by a dying Martin Bormann.

It never happened but the idea germinated in the mind of novelist Gus Weill and he developed it into an interesting piece of fiction.

Weill's anti-hero, Kurt Hauser, becomes the leading vote-getter in a minority party. When he learns he is the son of Hitler, he calls a press conference and puts his fate in the hands of the West German people.

In return, they elect him governing mayor of Berlin by a record majority. And a small group of influential West Germans starts a furtive campaign to disinter the Third Reich

and install Adolf's son as the new Fuehrer.

It so happens that a hit man in Israel, Max Levy, gets an assignment to kill the mayor, now known as Kurt Hitler. Weill creates a true atmosphere of suspense as Levy stalks his prey.

At times the reader finds Kurt Hitler a warm and normal human and Max Levy cold and almost abnormal. There are a couple of nasty incidents that warn the reader not to be too sympathetic toward Kurt Hitler as the novel begins building up to its logical climax.

William D. Laffler

Return to Albion by Richard Kenin

(Holt, Rinehart and Winston, \$16.95) This book tells some of the story of some of the Americans who went to Britain, the Mama country, to live and paint and invent and marry and become famous and make England their home.

It has an introduction by Alistair Cooke, an Englishman who made America his home. It has many pretty pictures supplied by the Smithsonian. It has many anecdotes and is pleasing, probably, to those who enjoy their history rather starched and unsullied by the meatier bite of truth-telling.

Richard H. Growald

Newspapers second choice for Ed Asner

United Press International
HOLLYWOOD — After two years of playing hard-boiled city editor Lou Grant on his TV series, stocky, beetlebrowed Ed Asner concludes he wouldn't mind being a newspaperman if he weren't an actor.

The press corps generally is composed of competitive men and women who will do almost anything to get a story and, increasingly, often are involved in the drama of the stories they are writing, according to Asner.

That is what "Lou Grant," the hour-long CBS-TV drama is all about.

Newspapermen also are wont to laugh at the antics of most dramatized films and TV shows wherein reporters are called "scoop" and editors holler "stop the presses" and "hold page one!"

Traditionally, newspapermen are observers, reporting the events of the day whether it be a fire fight in a Middle Eastern war or a "leaper" on a building ledge. Rarely are they protagonists. Heroics don't go with the terrain.

But because "Lou Grant" represents an idealized version of journalistic verities, Asner has become a sort of champion of the print media.

He is in demand as a speaker at journalism conclaves and banquets. He is asked to stop by city rooms around the country to pose for photos, sleeves rolled up, behind a desk, often with a fraternal arm around the editor.

He has addressed a convention of Sigma Delta Chi, the journalism society, the USC Journalism Awards banquet, a group of publishers in Portland, Ore., and a Family Weekly publishers meeting in Atlanta.

Asner likes newspapermen although newsmen not infrequently

give him hell for occasions on the show.

"By and large newspapermen are sympathetic and say I'm editors pretty well," Asner says during a shooting break at studios.

"The press feels misused and unloved. Maybe with a son. Newsmen aren't really on popularity polls and are not doing their jobs."

"Our show is a bunch of decent actors representing journalists as decent, not as unprincipled, in-the-grass-as-enemies-like to picture them."

"I think our fictitious Los Angeles Tribune, during the principles of what a paper can do and the moral code occur on any newspaper."

"We aren't passive. We'd have no show if that case. There's a certain hype."

"Our cast is a catalyst within the stories heered. There's drama and behind the stories interest."

"Our show is a bunch of decent actors representing journalists as decent, not as unprincipled, in-the-grass-as-enemies-like to picture them."

the story itself. We show viewpoints, little side issues what is happening to newsing a breaking story.

"For instance, this week deals with five men who die in a homosexual bar. It's an actual story. Moral questions we print the names of the not? Lou Grant decides under the skin. Both an idealistic men who put above expediency."

The actor champions and some unpopular causing to keep a low profile so might better serve his is a fanatic about protection First Amendment.

He contributes time and appearances on behalf of the can Civil Liberties Union, the Rights Defense Fund against the FBI. He also UNICEF for the United States this year.

"I am a Jew who never did not have to flee Hitler. I didn't have to survive the Hollywood blacklist. So I'm blessed. But I must never forget the people who are from those things. I've got back for the good fortune received."

Asner, whose only real journalism was as a staff writer at Kansas City high school, believes he enjoys more as an actor than as a newspaperman.

"I wonder how free really is," he said. "The publishers, and the under the publishers, make decisions."

"I got my first glimpse when I called Anita Bryant at the Atlanta publishers' conference. Half the publishers bowed when he knew them and there that isn't objective. There's a

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