

# TIME

THE WEEKLY NEWSMAGAZINE

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## A letter from the PUBLISHER

*James R. Shepley*

BANJO rhythms, screams, screech-  
ing tires, shattering glass and the  
rattle of machine-gun bursts were  
among the strange and terrifying  
sounds that occasionally drowned out  
the soft clatter of typewriter keys in  
our New York editorial offices last  
week. Had someone run amuck? No,  
the uproar came from the tumultu-  
ous sound track of the movie *Bon-  
nie and Clyde*, which Cinema Writ-  
er Stefan Kanfer was using as  
"Music to Write a TIME Cover Story  
By." As the tape recorder next to  
his typewriter spun out its violent  
cues, Kanfer worked on, at times  
pulling on a rubber exerciser, occa-  
sionally gnawing on a sandwich, and  
frequently pawing through piles of  
books, magazines, cables and re-  
search papers that blanketed his desk,  
floor and windowsill.

Day after day, the clutter grew  
worse, mute testimony to the vu-  
luminous reports filed by TIME cor-



WRITER KANFER



ARTIST RAUSCHENBERG

respondents and Researcher Betty  
Suyker. During one of his rare es-  
capes from the expanding mass of  
material he was trying to reduce to  
cover-story length, Kanfer spent a  
long, valuable hour walking around  
Central Park with Producer-Star  
Warren Beatty.

An impassioned moviegoer for  
most of his 34 years, Kanfer now  
averages five shows a week, and the  
count sometimes rises to an eye-blur-  
ring three a day in his largely success-  
ful effort to see every film that ap-  
pears. Next to watching new movies  
and catching his old favorites on  
the TV late shows, nothing pleases  
him more than writing about them.  
"As the Rothschilds turn to bank-  
ing, and the Barkers turned to crime,  
the Kanfers turn to writing," he says.  
His grandmother's cookbook, *Jewish  
Cookery*, is now in its 17th printing;  
his father is a poet and his mother  
is a TV and radio scriptwriter.

As Kanfer assembled his story,  
Artist Robert Rauschenberg was ob-  
serving footage from 35-mm. reels  
of the movie as it was cranked  
through a moviola machine. Single  
frames were chosen, blown up into  
black-and-white prints, and then  
transferred to silk-screens; he treat-  
ed the final image with colored inks  
and paints, including splotches of  
bloodlike watercolor. Altogether, he  
made nine montages before the edi-  
tors made their final choice. Though  
such characters as Bonnie and Clyde  
are not familiar images in Rauschen-  
berg's art, his technique on TIME's  
cover is. It will be immediately identi-  
fied as a "Rauschenberg" by those  
who know his work from museums  
and art galleries around the world.

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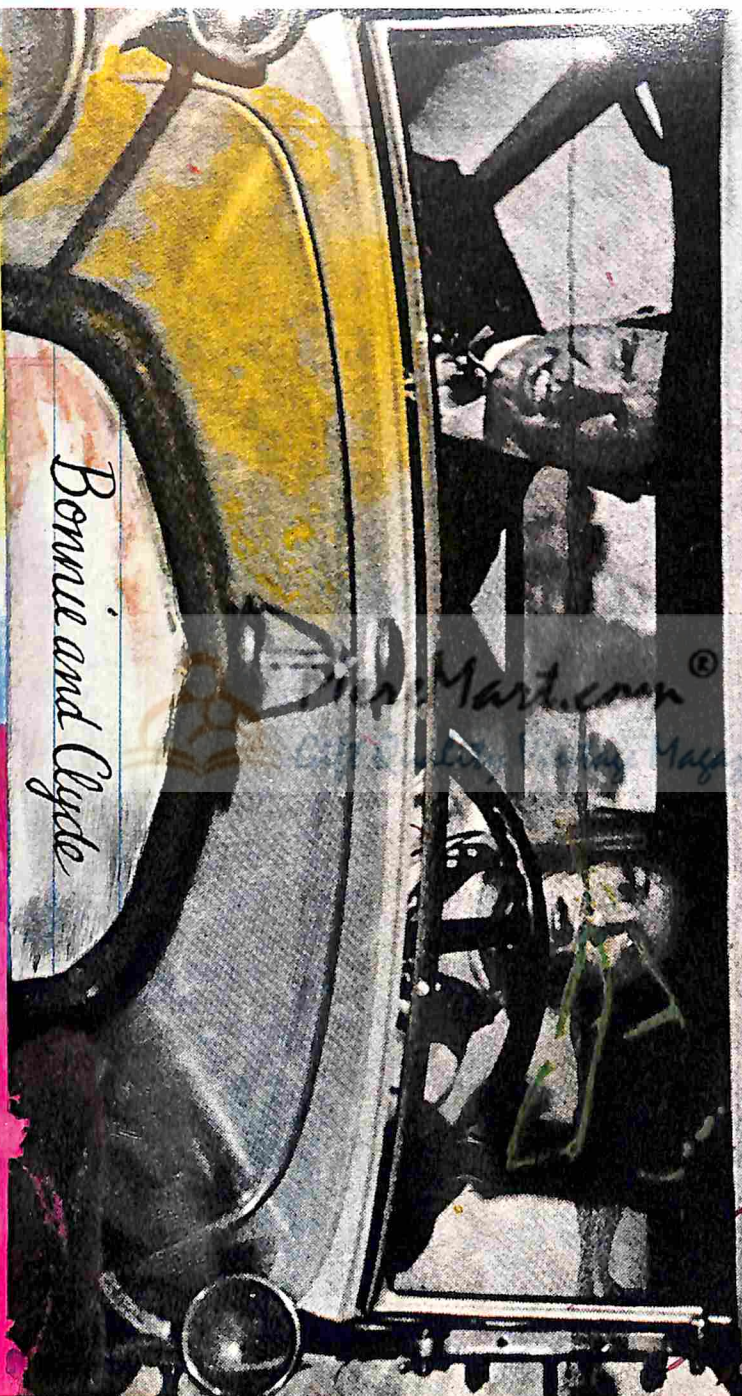


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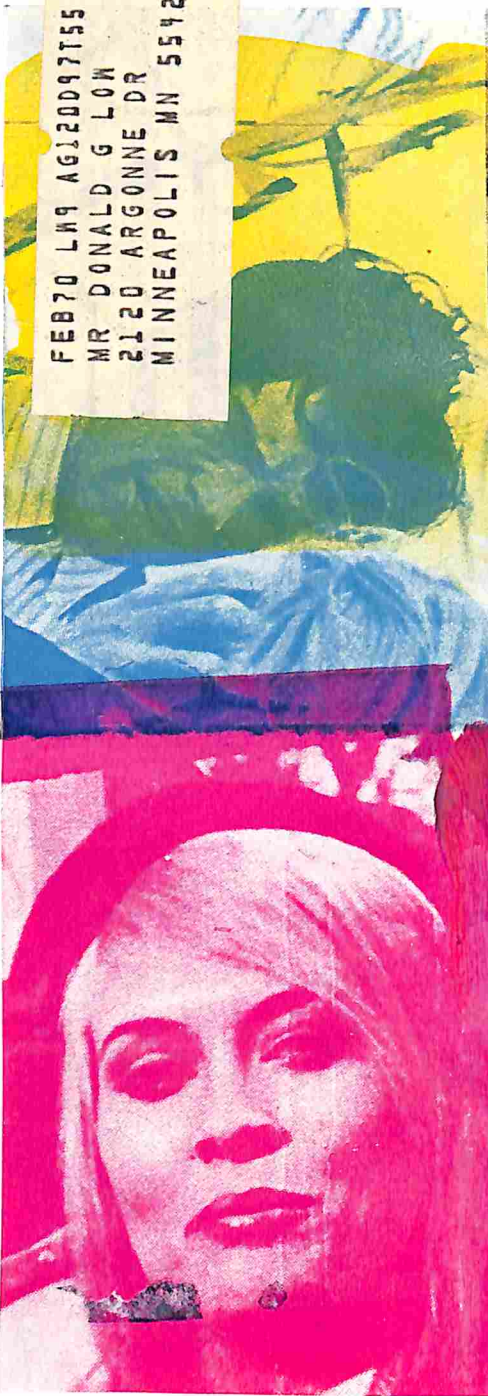
DECEMBER 8, 1967

# THE NEW CINEMA: VIOLENCE... SEX... ART...

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*Bonnie and Clyde*



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MR DONALD G LOW  
2120 ARGONNE DR  
MINNEAPOLIS MN 55421