

other." Kay said: "David's visit is the nicest birthday present I've had."

The reviews of *The Great Scout And Cathouse Thursday* were not very nice birthday presents for Kay, however. We talked about the movie. She told me that the day she flew to Mexico to star with Lee Marvin and Oliver Reed, two of her closest girlfriends went to the airport to see her off. As she was saying her goodbyes, Kay saw Lee and Ollie looking across at her group. When she heard their conversation her heart sank.

"I wonder which one it is," Lee was saying. "I don't know," replied Ollie.

Kay tossed back her blonde hair and laughed at the memory. "I was scared to death," she said. "That first week in Durango I nearly died of fright. I had nothing to say to them and they had nothing to say to me."

Then Oliver Reed asked her out to dinner. "I had heard all the stories about him and I was terrified," Kay confesses. "But he was the perfect gentleman. He walked on the outside of me, put his arm out to hold me back when we crossed the road, placed the napkin across my lap in the restaurant, and then I found we had horses in common and that, like me, he is interested in Victorian architecture, and we were away."

Getting through to Lee Marvin took Kay a little longer. "Lee and I had a lot of scenes together and he wasn't too happy with his character," she recalls. "Early on, we had a sequence where we had to ride double — me behind him. Every time he leaned to one side I went with him, but I kept slipping off. My thighs became terribly bruised from trying to grip the rough blanket behind the saddle and I could hardly walk. After a couple of times, the director said I obviously couldn't do the shot, and I got so upset that I swore at him.

"That did it. Lee chuckled, said 'Good for you, kid', and from that moment on the ice was broken."

Kay has show business in her blood. Her father, Ted Lenz, was a top disc jockey in San Francisco. "My mother was the first female radio engineer in the area," she added proudly, "and

they met through the plate glass!"

Kay was brought up in the San Fernando Valley in California and knew as a child she wanted to be an actress. For a while she sold waterbeds. Her boyfriend was a waterbed salesman. Because she tended to be honest with prospective buyers she told them that waterbeds gave her backache! It was not good for business, and she and the boyfriend split up.

"Within two weeks I got an acting job," she says, "Then I did an *Ironside* episode where I was blindfolded, gagged and knocked out, so that didn't involve too much acting. And then came *Breezy*."

This was the movie directed by Clint Eastwood in which Kay was a hippie hitchhiker who moves in with William Holden.

"I still find it amazing that I was in a film with William Holden at 19 — or at any age come to that," she said. "And Clint Eastwood is sensational to work for — he's one of the most technically aware people I have met. He runs a very tight ship — all his crew know him and his style of working. He also works incredibly fast, shooting eleven to fourteen pages of script a day.

"He treated me with the respect due to a veteran. William Holden was the same, absolutely marvellous."

Strangely, the film did not lead to a rush of movie offers, but Kay worked steadily in television until the next feature. She particularly enjoyed her role in *Rich Man, Poor Man* and the follow-up as the free-wheeling Kate who links up with and eventually marries Nick Nolte's Tom Jordache in France.

"Unfortunately, Long Beach in California stood in for the Riviera," she said ruefully. "They offered Nick Nolte the chance to come back and play his grown-up son, but he declined and I think he was right. Series have a tendency to limit you more than your own limitations."

Television also has an ageing effect. "When I was 19, I played 15-year-olds, and now I'm 24 they won't let me play 19-year-olds any more because they say I am too mature," she said, a note of exasperation in her voice. "It really bothers me because I can easily look 19." Sitting opposite me in blue jeans and sweater, I'd say she could look even younger! □ END

*Annabel and her Mother are not quite themselves today—  
in fact, they're each other!*

**BARBARA HARRIS**

as Mother—  
or is it Annabel?

**JODIE FOSTER**

as Annabel—  
or is it Mother?

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