Poland's Gomulka Rates as Old Guard Commie Despite Saying 'No' to Kremlin

EDITOR'S Note — This size-up of Wladyslaw Gomulka was written by an AP reporter who was born in Poland and was there during Gomulka's first rise to power. The writer is a naturalized U. S. citizen formerly of the New York Bureau and now of the Paris bureau of The Associated Press.

By ANDREW BOROWIEC

PARIS, Oct. 25 (AP) — Twelve years ago, Wladyslaw Gomulka was one of Poland's most hated Communist leaders.

Today, the short, bald man with penetrating eyes has returned in triumph to lead the Polish nation into a new domestic-bred communism.

This time, however, the Polish masses see him as the man who said no to the Kremlin—not as the old guard Communist who in the fateful summer of 1944 symbolized to them Soviet domination.

That was the year the Soviet-sponsored National Liberation Committee took over war-ravaged Poland.

Wladyslaw Gomulka — pronounced Vua-di-suav Go-mool-ka—son of a Warsaw worker and a veteran of prewar strikes, demonstrations and jails, was vice premier.

To the masses of Poles, historically hating Russia, members of the new government were only Soviet agents.

"The Reaction"

Few people then thought that the taciturn man who vowed to stem "the reaction" with force if necessary was a fiercely nationalistic and patriotic Pole.

He was one of those self-educated Polish workers who literally learned to read on Max, Engels and Lenin. A child of Warsaw slums, he believed that communism was the key to his country's future.

Men of Gomulka's caliber constituted the core of the old Polish Communist party before World War II. They believed that communism was the only answer to Poland's economic plight. Their crusade was aimed against the privileged—the aristocracy and the colonels of the post-Pilsudski era.

Would Clash

They believed Russia was the only country that could support their cause. To Russia then they turned, although they knew that Poland's national interest would clash, in the future with Soviet interests.

Most of those men were purged by Stalin in the late 1930s. Gomulka escaped the purge by being in Poland at the time.

He fled Poland after the Nazi invasion in 1939. At first he went to the Soviet-occupied part, then to Russia.

But the political winds had changed by then. The Russians needed Poles to organize a new government. Gomulka, whose anti-state activities in prewar Poland were well known to the Russians, was one of them.

Thus, in 1944, he returned to rule a new Sovietized Poland.

Doubted Nationality

But few in Poland then had heard of Wladyslaw Gomulka. Some doubted he was a Pole, others believed him a prewar convict. All the Poles knew that he was there to impose a system they hated and feared.

To most of the 25 million Poles, Gomulka seemed one of the men responsible for Poland's postwar plight.

They blamed him for poverty, political persecution, exploitation by Russia.

Then in 1949, came his downfall. He was accused and tried on "Titoist deviation" charges.

At his trial Gomulka admitted that on some of the issues the party was right. But surprisingly he challenged some of the charges. He spoke long and bitterly, always a master of dialectics. Stunned Poles read news dispatches of the trial and didn't believe their eyes.

Tired Man

Gomulka was convicted and sentenced. Four years later he emerged, a tired, broken man—or so it seemed.

He lived quietly in Warsaw with his wife, who stood by him throughout his downfall, trial and imprisonment. Few people rang his doorbell in a quiet house in the residential district of Saska Kepa, across the Vistula.

And then, nearly overnight, he was back in power — first secretary of the Polish Communist party.

This time, however, to millions of Poles he was the man who said no to Russia's boss, Nikita Khrushchev. He was the man who promised them freedom, national sovereignty, and betterment of their lot.

Intelligent, well-read, a man who had been on the inside for many years, Gomulka knows well the weak points of Poland's system and the temper of the citizens.

Gomulka knows that what the Poles hate most about communism is the fact it was imposed on them by Russia, that it persecutes religion and advocates collectivization.

Although a Marxist to the core, he will undoubtedly not hesitate to compromise on some issues—where a compromise would mean popular support. So far, no opposition to his plan has been noted.

Plane Shoots Itself Down, Paper Says

BALTIMORE, Md., Oct. 25—The Baltimore Evening Sun said today that a new Navy F11F1 Grumman jet fighter of type shown above shot itself down by flying into cannon shells it had fired seconds before. The paper said unusual accident occurred last month while test pilot was testing the plane's four cannon at 13,000 feet above Atlantic Ocean. Pilot fired two bursts of shells at 880 m.p.h. Sun said, and then flew into shells which pierced windshield and knocked out jet engine. (AP Wirephoto)

Ace Broadway Actor Leading 'Double Life'

By WILLIAM GLOVER

NEW YORK, Oct. 25 (AP)—David Wayne, Broadway's deft ace of comic beat roles, has now got himself in two places at once.

"It's not an easy thing sometimes remembering which I am at a given moment," he admits.

The Wayne duality centers on a comedy, "The Loud Red Patrick," in which he is both a star and producer. The Ambassador Theatre offering is one of the happy exceptions of the fledgling show season.

In keeping with the peculiarities of all of Wayne's performing career, everything from another character's visible on-stage conscience to a misplaced leprechaun, the star rather backed into his current enterprise.

"A couple of my friends were going to do it," he explains, "and I was just trying to be helpful."

One of his buddies, Richard W. Krakeur, owned the stage rights, the other, Robert Douglas, was to be director.

For Title Role

Wayne suggested another friend, Arthur Kennedy, would be the ideal man for the title role.

Kennedy, whose chief Broadway acclaim has come for serious dramatic parts, was delighted at the change of pace opportunity.

"Sometime later, I got thinking about another role in the play that could be built up for costarring," adds Wayne. The others thought it was a good idea too for him to portray the mischievously fey Irishman who helps snarl and unravel the story of a father trying to raise four daughters.

"But I wanted to take the role only if I could share the responsibility as one of the producers," he continues. Like a lot of other actors, Wayne had long been thinking about the management end of show business.

"So now I have my feet wet," he smiles, "and there are certainly worries you don't have otherwise—especially bringing the show into town."

Major Hurdle

Getting the other actors to regard Wayne the player as separate from Wayne the producer was a major hurdle for Wayne the man.

"I thought of putting up a sign on my dressing room door," he observes. "I even wrote it out. It does. 'This is the dressing room of David Wayne, member of Equity.' Any problems of upstaging, billing of ones, etcs., will be promptly and happily dealt with. However, the office of David Wayne, producer, another person entirely, is over on Madison Avenue."

One hit, a near miss and one bad error were scored by recent Broadway arrivals. On the plus side is "The Reluctant Debutante," at the Henry Miller, a crisply delightful British drawing room romp with a lot of wonderful performers. "Too Late the Phalarope," at the Belasco, a serious drama of South African life, was praised on slightly. "A Fine Finger Glove" set the season's short-run record by closing after two performances following a savage raking by the critics.

Audience Age Rating Rough In TV Shows

NEW YORK, Oct. 25 (AP)—It is increasingly difficult to separate the men from the boys in one type of TV programing. In such programs as "Circus Boy," "Sir Lancelot" and "West Point" one cannot draw a fine line of age distinction in the audiences which they attract.

Is this a trend? What is in the offing for the once distinctively characterized "childrens' programing" on television?

"The typical childrens' shows, as we've known them for years on television, are dying out everywhere," says Jules Power. "They're as good as they ever were, they still pull the same large childrens' audiences. The changes now under way are not the result of audience reaction. They're the result of advertisers no longer being content with only a young audience."

40 Children's Programs

Power, an intense and intelligent young man, in the past eight years he has been producing more than 40 childrens' programs in such cities as Detroit, St. Louis, Chicago, Cleveland, Hartford, as well as New York. Currently he is the producer of Mr. Wizard — NBC-TV — and also produces the Lunchtime Little Theater for station WGN-TV in Chicago.

"Lunchtime Little Theater," he says, "is a good example of what is happening in childrens' programing. It has the highest audience rating of any program, local or network, up until 5 p.m. in the Chicago area. Yet its advertising is presently only half sold.

Time Sold Out

"A year and a half ago its advertising time was 90 per cent sold out. While its audience has been maintained and even increased, its advertising time has fallen."

Why are advertisers growing lukewarm about first-rate programs with large young audiences?

It's a result of the rapid growth of television, Power believes. In past years, when special childrens programing first came into being, young viewers were seized by the novelty of the home screen and developed fierce loyalties for the products advertised on favorite programs. They used to insist that parents buy this or that product.

But as more and more products were advertised and the novelty of home television began to wear off, the youngsters' loyalties began to wane. This, at least, is the theory of the advertising agencies.

Illinois City Law Requires Rubber Tips on Arrows

QUINCY, Ill. (AP) — You can't shoot a bow and arrow in the Quincy city limits unless the arrows have rubber-cushioned points.

A city ordinance, passed after an accident in which a child's eye was injured, makes it illegal to "shoot arrows from a bow, slingshot or other device" in the city limits unless the point is equipped with a rubber or other soft cushion of a diameter of at least three-fourths of an inch.

Fines of from $2 to $100 are provided in the ordinance.

A top popular program on Swedish radio broadcasts today is one called "American Writers" which discusses novels, plays and poems by American authors.

Stone-agers In Greece Had 3-D Pinups

ATHENS (INS) — Stone - age Greeks had no pin-ups but they went one better with curvesome, pocket-sized figurines.

A terracotta figurine representing a standing nude woman was described by Professor John L. Caskey, of the American School of Classical Studies, as "the most striking discovery made during this year's excavations of Lerna, in southern Greece."

Professor Caskey explained that most neolithic figurines were fat and grotesque, symbolizing fertility with prominent sexual characteristics.

"Usually portraying women in a squatting position, they were fat and big-breasted," he said.

Caskey's most recent find, however, is different.

This is how he describes it:

"The body is erect and graceful; breasts small; arms folded across the thorax; waist, hips and haunches modeled with remarkable skill and anatomical observation.

"Legs long and tapering without rendering of knees and little attention to feet."

The headless figurine, which is anything between 4,500 and 5,000 years old, is eight inches long and originally had a burnished coating of fine red clay.

This has mostly worn off, probably, Caskey says, because it was rubbed as a fetish by its owner to stimulate its "magical properties."

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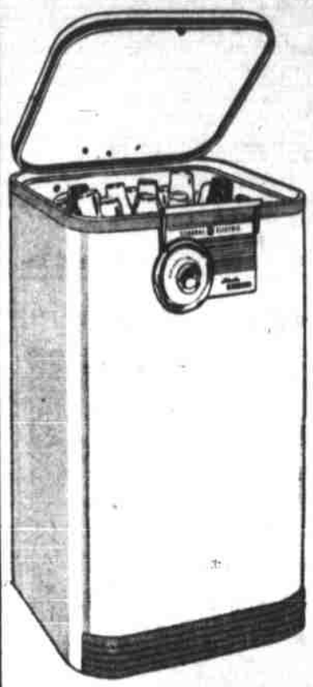

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