

“I have shaken the hand of Moses, Michelangelo and Ben Hur.”

Cliff Harrington



Cliff interviewing Charlton Heston, Imperial Hotel, 1976

Cliff Harrington (1932 – 2013),
traveler, writer, English teacher, friend

Interviewed by Allan Murphy,
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Preface

I met Clifford (Cliff) Harrington when we both worked for an English language school in Tokyo. The English Language Education Council (ELEC) had its own seven-storey building, next to Senshu University, for over 40 years before moving to smaller premises in Jimbocho. We worked together for at least 10 years. The school's foreign teachers basically fell into one of two camps. There were the older teachers with 20 or more years of time here and to whom Japan was home. And there were the younger teachers with a maximum of five years or so here. Most were in Japan for the travel experience or what Australians refer to as "the gap year" – a break after graduating from university and before taking a full-time job at home. Needless to say, Cliff was in the former group, and I was in the latter.

Of all the old hands, to me anyway, it seemed that only Cliff could truly relate to the younger staff. Typically on a Friday night after work, Cliff and half a dozen other teachers would go to a nearby pub. Along with the beer, soon travel stories would be pouring out. Everyone had some interesting experiences to share. But, whenever it became Cliff's turn, he'd easily trump all of us and then hold the floor. He'd been in the military, travelled on a whaling expedition, interviewed Sophia Loren, met Muhammed Ali and so on. And he had a mellifluous voice. Over the years, there would be other celebrities mentioned ("Have I ever told you about the time I went to South Korea with Jane Russell?"), other travels, and yet another explanation on just how gorgeous Sophia was. I was fascinated by Cliff's experiences, and impressed that they hadn't gone to his head. He'd say something like, "Aw, shucks. I'm just a kid from Seattle."

Anyway, in 1998, after 35 years, the kid was going to retire from ELEC and move back to Seattle with his wife, Tomoko. Before he left, I wanted to document Cliff's experiences, and tie up some of the loose ends. Cliff booked an hour in the school's recording studio. I had no idea that the conversation was going to take me down the rabbit hole.

Thank you, Cliff!

Allan Murphy, Tokyo, 2017

Cliff Harrington

1932: born Seattle

1942: moved to Berkeley (age 10)

1948: moved to Santa Clara Valley
(now Silicon Valley; age 16)

1950: graduated June, Fremont
Union High School,
Sunnyvale, CA. (age 18)

1950-1954: Santa Clara College,
journalism (age 18-22)

1955-1957: US Army, motion
picture cameraman stationed
in Japan (age 23-25)

Allan: I'd like to know about your travels, the people you've interviewed, and so on. Why don't we start with the Pan Am Clipper [that you told me about on a previous occasion]?

Well, when I was a kid in Berkeley, California, I used to read books about African true adventures by Martin Johnson and Osa Johnson, who filmed wildlife in Africa. (1) And I always dreamed about going. So, I used to stay home from school, pretending I was sick, so I could read those books. But, at the same time, it was wartime, and the China Clipper, which was a flying boat, used to take off from Treasure Island in San Francisco Bay, which had been the site of the World Fair just before the war. (2) It would leave, circle over my house in the Berkeley Hills and then go out across the Pacific, out the Golden Gate – I always dreamed of going. And here I am [in Tokyo]. I wrote a letter to the lady [Osa Johnson] who made those movies with her husband and she answered me. And I had that for a long time.

So, I was interested in that, but I was also interested in celebrities. I studied journalism at San Jose State [College]. But before that, when I was in high school in Berkeley, I used to go to San Francisco. And I used to go to movies a lot, but I also went to the Geary Theater and the Curran Theater, and others, to see stage plays and stage revues. (3) Then, when I was in high school, I went to San Francisco and I saw Basil Rathbone, the old Sherlock Holmes, in a play. And as he came out of the stage door, I interviewed him a little bit. (4)

A: Really? Was that first one?

That was my first one. I beg your pardon. That was my second one. The first one was with Jerry Lester (5), the younger brother of Buddy Lester, who was one of the gang of Frank Sinatra's rat pack, in "Ocean's Eleven" and all that. Well, Buddy Lester would appear in some of those films. Jerry Lester was, I think, Buddy Lester's younger brother. He did a show in San Francisco in a theater and I interviewed him for the high school newspaper. They had no reason to print that, but I got it and they printed it. Mary Smith was my teacher, my journalism teacher.

And then, later I went to San Francisco and saw "Dagwood Bumstead", Arthur Lake ...

A: Wow!

... and he had the dogs there. And his wife [Patricia Lake], who was also blonde, played "Blondie". It wasn't Penny Singleton. Anyhow, so I went backstage. He was very nice to me, and we talked for a while. And I interviewed him. [When I got outside, I realized I hadn't gotten his autograph] so I ran back and said "Would you be kind enough?" and he signed it.

His wife was friends with Marian Davies, who was [William Randolph] Hearst's paramour, and Arthur Lake and [Patricia] used to go to Hearst's castle and stay, and eat dinner with Hearst himself. (6)

A: Rosebud!

Yes, later.

A: Did you get Basil Rathbone's autograph?

Yes, I had it somewhere. Lost a long time ago. Also, during wartime, Walter Pidgeon, Adolphe Menjou, and I can't remember the woman's name, but she was in "Sergeant York", I believe [Joan Leslie]. They came to Berkeley, California to sell bonds, war bonds. And we kids had no money. We weren't going to buy a bond, but Walter Pidgeon signed my paper, and we got to hear Adolphe Menjou speak and the actress whose name escapes me right now. (7)

So, that was before at Berkeley and later Santa Clara and so forth. And then, I came over to Japan. I wanted to when I was drafted into the army.

A: So, you were drafted?

Yeah, I had a two-year obligation [Nov., 1955 – Nov., 1957]. And I spoke to my parents when they came to see me off and I said to them, "I want to go as far as I can, maybe even Japan." Because I grew up with Japanese kids, both before and after the war.

A: Oh, really?

Sure. Seattle, Washington; Japanese kids. First generation Americans, *nisei*. They were sent off [to internment camps]. But, then later, in California, [after the war, I became good friends with] Masao Fukamoto, Don Hirose and others in Santa Clara. Anyhow, so I said I want to go as far as I can. Well, I got into the movie school's signal corps and I became a movie photographer, 35mm camera. One camera was 300 pounds worth of equipment. It took four people to operate properly: a soundman, a guy to flip the lenses, me as cameraman, and one more to carry stuff and all that. They needed four. We followed Jane Russell around when she came to Japan and Korea. [March, 1957]

A: What kind of film were you making?

We were making a documentary film [for the army]. She sponsored a wing of an orphan's home in Korea. (8)

So, she agreed to a USO tour, so that she could get copies of the negatives we made for her. And she was to meet the president of Korea, Syngman Rhee, and we went to his house, which was a huge place, covered with a camouflage net, with machine gun emplacements all around the trees. And I photographed her meeting Syngman Rhee, and those films [of the meeting] were used in newsreels. (9)

Then, I got out of the army here. Before [going home to California], I went down south to Singapore and places like that. I went to Borneo because Osa Johnson and Martin Johnson had also made a film in Borneo and they photographed flying snakes.

A: Flying snakes!?

They glided and they got them somehow in a clearing, accidentally. You can see the people being filmed. There was a bright clearing and these snakes came sailing out. (10)

A: Wow!

So, I wanted to go to Borneo.

A: You were out of the army now?

[I did all this as a civilian.] I was paying my own way. It was very expensive. To go to the Philippines cost ¥20,000 second class, on a French ship: wine at the table, two kinds of wine, a swimming pool up in first class. We could go, but other folks, of oriental persuasion, could not.

So, I went to the Philippines. I interviewed a crocodile hunter. He lent me his negatives. I wrote for men's magazines then. Singapore. Stayed at the Chinese YMCA. And then to Borneo, where the headhunters were. And I photographed the headhunters and wrote about them. (11)

A: You were freelancing?

Yeah, magazine writing, photography. I wrote for "Man to Man". I had photographs of everything for the magazine.

Oh, I went home for a year, worked on a newspaper. (12) Then I had the great urge to come back [to Asia].

A: What was it that drew you back?

I wanted to photograph the Japanese whaling fleet. Came back, and through a couple of contacts, I made the trip: one month going, one month there, and one month coming back. [Dec., 1959 – Feb., 1960]

A: What was the attraction?

The attraction was, that while I was there, 600 whales were caught. They had a flotilla of catcher ships and the mother ship. I went out on a couple of different catcher ships. If I had fallen into the water, I had 5 minutes to live. It was ice water. (13)

A young [Japanese] fellow [Tsuneo Nozaki] went with me. I was [staying] at the YMCA, [in Jimbocho] and I asked for anyone who could help me translate as I photographed [in Tokyo].

Then, when I got the chance to go to the Antarctic, I asked if he'd like to go. I didn't know it at the time but he quit high school so that he could go. And he had that adventure. And later, he attended my college, San Jose State, in California. And, he stayed at [my parents'] house for four years or so. And he came back to Japan and he has been working for [a major camera company] for the last, gosh, 30 years or so.

When I came back from the Antarctic, I started working in [Japanese] movies here and I did a lot of extra work. I had some parts and [voice acting roles].

Then I got back to writing again. And then the opportunity came to interview movie stars which I enjoyed, and had some experience [doing]. The first one was a movie called "Marco" [in 1972] with Desi Arnaz Jr., Zero Mostel and Jack Weston (14). And there was a Eurasian girl named Cie Cie Win. But it came out in Japanese as "Chee Chee" Win and in Japanese that's a different connotation ["breasts"]. But she lived up to that. I have her picture back home. And I interviewed Desi Arnaz Jr. I was the semi-official photographer for the publicity man [Hunt Downs], and [he] and I are still friends. (15)

A: Really?

Yes, I sold some of his work here, and he worked on different movies. And so my pictures were printed. And when I went home, my father and I went to a drive-in theater to see ["Marco"] that was showing there. We went up and looked at the poster, and there was one of my pictures. On the poster, my photograph of Cie Cie Win!

And later [1974], the same guy came back to Japan and I happened to get off the plane and there he was standing there. And I said, "Hey, what are you doing here, Hunt?" "Oh", he said, "I'm waiting for ..." Who the heck was he waiting for? Somebody. He was making another movie, "The Yakuza". (16)

[So], I did publicity work for my friend, Hunt. Robert Mitchum and Brian Keith were the two stars. I interviewed ... in fact, I drank lunch with Robert Mitchum.

Over in Shibuya, they were shooting near the Pantheon Theatre, right in front there, and they broke for lunch. And pretty soon here comes Robert Mitchum. I'm just sitting there, waiting. He sees me, he'd seen me around before, and he says, "I'm the star of this picture. Nobody is taking care of me. Where can I get a drink?"

I said, "Well, just follow me."

It was lunchtime, but there was a coffee shop that was a bar at night round the corner. I explained the situation in my best Japanese at the time. And I said,

"I suggest you take a Suntory whisky, that's the best they've got."

He drank Suntory on ice, about three fingers. He had two of those. And I turned on the tape recorder. The stories he told!

He said, "Come on, have a drink."

I said, "After we finish, I'll be happy to have one."

A: Okay, what was Mitchum's role in the movie?

Robert Mitchum played a guy who came back to Japan, because his friend, played by Brian Keith, his daughter was kidnapped by the *yakuza*. It was written by a young guy, who was an English teacher at Doshisha University [Kyoto]. And in the film, the producer on the Japanese side, his daughter or son was married to the daughter or son of a *yakuza*. And, there was this guy working [on the film], and he was ex-*yakuza*. He held up his hands for me and one little finger had been lopped off.

That film was directed by Sidney Pollack, who later directed "Tootsie". Anyhow, the guy who wrote the story had a brother who had delusions of grandeur and wanted to be a screenwriter. The young man from Japan wanted to write a novel. They took the screenplay to an agent. He said, forget the novel for now. And they sold the screenplay for \$300,000, and Sidney Pollack became the director. They were Paul Schrader and Lenny Schrader. (17)

So, I kept going and I had a chance to meet Sophia Loren. I had a private 25 minutes with her. And we talked about many things, and I sold the story here and I still have a copy of the story. And I got so excited I forgot to mention the name of the movie that she was here to promote. ["La Pupa del Gangster" 1975] (18) Anyhow, then I sold that to a magazine.

She had been given good advice; she had a personal photographer who traveled with her. And you never, for a photograph, a woman especially, turn to look at the interviewer. Rather, you get a profile. But what you do is, you turn your eyes and you get a three-quarter. So, here I am sitting there and I'm talking to her all suited up and everything and she's got this fabulous Christian Dior dress on. And somebody had given

her a fan. And she's looking at me like this, a three-quarter view. She'd been given advice by the photographer, which I'd learned in college. Never have the person turn like this. Have the people look at each other out of the corner of their eye. We spoke about her husband and her love for her children and so forth. And it was printed in a movie magazine, which was actually edited in Canada. Can't remember the name of it now, but it was sold in the United States, and edited in Canada. (19) They had lots of people coming to Japan [in the 1970s]. They had a lot of people come over from TV, people from programs that were popular here, American programs. Such as Fred MacMurray and his wife, June Haver. "My Three Sons." And they came over along with Cornell Wilde, I think it was, and his wife Jean Wallace, who had been a beautiful actress ... surly and drunk and everything. Also Richard Rowntree who had been "Shaft". Anyhow, they were here for a tennis tournament. [The 1975 Celebrity Charity Tennis Tournament.] (20) And Fred MacMurray, of course, didn't play. We were talking on the sidelines and I interviewed him. His wife, June Haver, was my "idol" in [my] college days. She was [a] golden girl, singer, dancer and everything. "Scudda Hoo! Scudda Hay!" [1948] was one movie she made. So, I spoke to her a lot. She was beautiful! And then Fred MacMurray told me about the ground squirrels who were eating the roots of his tomato plants, and stuff like that. He had a nice toupee on, too, by the way.

A: He was great in "Double Indemnity"!

Oh, we talked about that. And I said, of all your films, which two did you enjoy most? And one of them was "Double Indemnity". I can't remember the other one.

A: Could it have been "The Caine Mutiny"?

That might have been it. I'm not sure. He played a turd in that one. He liked that, getting away from the image especially. Then another huge contingent came [to the tennis event] including Robert Stack and Peter Graves.

A: Robert Stack was in "The Untouchables" and Peter Graves was in "Mission Impossible".

Yes, and later Robert Stack was in the "Airplane!" movie [1980]. So, I rode out to the tennis center there with him. And I interviewed him on the way, talked to him. Got a nice interview with him. And Peter Graves was here. [He had also been in "Airplane!"] I looked at the passenger list down at Haneda [airport] where they came in, and I asked him, "Why did you put your name down as 'Arness'?" And he said, "Well, that's my name."

A: Of, course, he's James Arness's brother.

Yes, well, I'd forgotten that. Anyway, I photographed him. Then, [a couple of months later] another group came [for the Celebrity Golf Tournament]. This was all older people: Efrem Zimbalist Jr., Lee J. Cobb, Stephen Boyd ...

A: Doesn't ring a bell, Stephen Boyd.

He played "Messala" in "Ben Hur" [1959]. He did "The Oscar" [1966], a bad film, but I liked his work. So I interviewed him and I said ... I forget the question I asked him. I thought he was [English].

He says, "Well, I can't go home again."

I said, "Why?"

"I might get shot," he said.

I said, "Where are you from?"

He said, "Belfast."

So my story was: "I can't go home again. I might get shot." Which was kinda true. And he had become a star by that time.

There's a trick a photographer can pull. The room was rather dark. People paid to go in and the money was for charity [UNICEF] and they could talk to the stars and get an autograph. (21) They had food and a nice spread. This was at the Keio Plaza [Hotel]. I went in there as a photographer. I didn't have to pay. I was busy and hardly ate a thing. I interviewed Lee J. Cobb and I said, "Mr. Cobb," — this is a dangerous question to ask — "what do you think your next film is going to be?" He says, "I don't have any coming." He was as honest as hell, an Academy Award winner and everything, and he had no film in the offing.

Anyway, back to Stephen Boyd [in the dark room]. When it's dark your eyes open up wide, the pupils open up wide. So he was talking to someone, his wife was there. I got my camera all set up, flash ready, all focused and everything.

And I said, "Mr. Boyd."

He turned around and said, "Yes."

And his eyes were wide. That was my picture. "I can't go home again. I might get shot." And there's this terrified look on his face. (22)

Later, my friend Hunt Downs was working on a movie with him in Italy. He showed my article to Stephen Boyd who got a big kick out of it. Every word that he said was accurate because I had a tape. But the photograph was the trick.

Then, I was asked by the people who were doing a magazine for the Imperial Hotel. Somebody had gotten my name, or something. And they wanted me to interview Charlton Heston. So I had about 15, 20 minutes with him. He was very gracious, very nice. We were talking about the picture "Midway", which used a lot of the scenes out of "Tora! Tora! Tora!".

A: Really?

Yes, or similar ones taken from the outtakes.

I asked him a question, "How does it feel to be making a movie in a business suit instead of in the robes of Michelangelo or Moses?"

He laughed and said, "The Pigeon That Took Rome."

I said, "I knew about that movie where you did wear a business suit." So, I have shaken the hand of Moses, Michelangelo and Ben Hur.

When I asked him for the Imperial Hotel magazine, "How do you like the new Imperial Hotel?" — that was the big deal they wanted — he said, "I think it is a very worthy successor to the old Imperial." (23)

A: That's very diplomatic.

I said, "Thank you for that quote." It was the key to my article.

A: Before we started recording, you mentioned musicians.

Oh, musicians. Well, along with movie stars, I enjoyed going to concerts, because I had backstage passes!

Ella Fitzgerald was over in Nakano, and I lived near there. I phoned her in the morning — you never phone a performer [before 10 o'clock]. Then you could get directly to their room. I talked to BB King on the phone. He said Ella was coming, and so forth, briefly. And he was going to meet her. Anyway, I phoned. And she said, "Dear, what time is it. I never know what time it is." And I said, "Well, it is going on 11 o'clock. I never phone earlier. May I come to talk to you before the performance this evening? Just a few minutes, if I can." She said, "Come along, dear."

I knew where to go, and I knew how to sneak in the back door because it was official. I talked to her ... you see, [in the early 1950s] "Jazz at the Philharmonic" had played in San Jose, and Norman Granz had stopped the performance because some idiot in the balcony [cried out] — my girlfriend and I were there — "Gene, play 'Perdido'! Gene!" Buddy Rich and Gene Kruppa. He stopped the performance because Ella Fitzgerald was trying to sing. He said, "I've never done this before, but I'm going to stop it. Excuse me." And he said, "Please, this lady is trying to sing." So she comes to Japan. I went out and I bought a set of handkerchiefs. I said, "This is for you, because in San Jose, California I was enjoying your performance, and somebody was doing something wrong and Norman Granz stopped the performance. And if you ever shed a tear, please use one of my handkerchiefs." So I talked to her and she told me about her cooking and everything. And then I got to see the performance. Her eyes, her glasses were like Coca-Cola bottles at that time. And on her dressing room table there were all kinds of eyedroppers and stuff for medicine. But she came out minus the glasses in a gorgeous gown. And I said, "Miss Fitzgerald, how lovely. Thank you." Then, I went out front and saw the performance. (24)

One time I was doing a story on FEN [the Far East Network], and this guy was talking just like me. I come from Seattle, Washington and he came from Tacoma [U.S. Air Force sergeant Larry Sawell]. Then, I found out he was black. So my old clicking went on; Ebony magazine, again. I phoned him. He was at FEN out at Camp Drake. And I went out there and photographed him all over (*sic*). And I photographed him meeting Mifune Toshio. He was supposed to interview him for the radio, but his tape recorder wasn't working. I interviewed him [Mifune], too, and did a story about Mifune. I photographed Larry Sawell with Mifune Toshio. He also did dubbing into English for Mifune's voice. He had a beautiful voice. But he could never do the same thing twice, so they only used him once. (25)

Anyhow, then I said, "Hey, Ray Charles is in town. Let's go meet Ray Charles." So we did. We went to Shinjuku and there was a club and The Raylettes were practicing, his band was practicing. And he said something like, he stopped everything and he said to somebody, "Now back about four bars, there's this note." And the guy looked down at his music, 'course he was probably playing from memory anyhow. And, Ray Charles was right: he hit the wrong note. It was in perfect harmony, but not the one that Ray wanted. And Ray, of course, wasn't looking at any music at all. [Laughter] Then later after my friend interviewed him and I was taking pictures. I had a nice little interview because he was having a press conference and I had a few minutes with him besides, and I had a picture taken. (26)

And Jose Feliciano — I phoned up from the old ELEC. And he was appearing in a hall that was over somewhere near Korakuen. I don't know what it was, but there was a teacher [from ELEC], she was going because her husband belonged to some group and the audience was all from that group. It was a purchased show. And there were two people in the audience that night who weren't Japanese: that teacher and me.

Before the performance, he says,

"Come over at such and such a time. We'll sit down and talk."

Okay, we talk. It was beautiful. He talked about being Puerto Rican, but loving America and all kinds of stuff. And then he said,

"Are you going to see the show?"

I said, "Sure. I'm inside, man."

All the seats were gone practically, but I found one seat and I photographed him playing. And that guy! They put a spotlight on his hand; he only played with one hand.

A: Really?

Yeah, and he could sing, too, of course. I thought he sang "Nothing From Nothing" better than Billy Preston. And I said, "Well, I think you do it better, I really do." We hit it off. And he had this big woman with him.

Oh, somewhere in the show he says, and [almost] everyone in the audience was Japanese, "I met a nice guy tonight by the name of Cliff Harrington." He had no reason to do that. Anyhow, he said that and I was dumbfounded. (Laughter) (27)

So we went back after the show to say, "Thank you. Wonderful performance." And he told this girl, "Lead me to the can! I've got to take a leak." [She] was his paramour, travelled with him.

And Glen Campbell. Again, Kosei Nenkin Hall. [17 May, 1974] He says, "Come on over." And so I sat down and he had his whisky all lined up there.

He said, "Would you like a drink?"

"Well, if I may wait a little while, till we are concluded here."

And he talked to me about all kinds of stuff. (28)

So, the next time he came back [May, 1975], I had this article to show him. And he had this song for Coca-Cola: "Coming Home". And it became a hit from the radio commercial.

A: It was a radio commercial here?

Yes, and it became a song hit here and my daughter loved it. So, I said to the manager, "Look, my daughter loves Glen Campbell. Could I bring her to one of the performances?" "By all means."

So we went to the performance. And I said, "Hello, Mr., Campbell. This is my daughter." And he said, "Somebody get a chair."

She sat just off stage all through the performance. I went out and photographed and I came back. And then he said, "I want you to come back to the dressing room now." So, he got all his flowers and everything [from fans] and we went back to the dressing room. And he said,

"Now, do you want to take a picture?"

"Yes."

He says, "Now, I'm holding her. I'm going to tickle her, and you get ready."

So he tickled her and bang and she's like this, [squirming happily] you know with Glen Campbell. And then he gave her a bouquet of flowers. (29)

A: Wow! He was big. I remember his TV show.

It was after "True Grit" and he had that TV show.

A: He was a great studio musician. (30)

That's where he started. He could pick up any stringed instrument and in a few minutes he'd be playing it, and in a couple of days he'd be a pro. He'd come out toward the end of the show in his kilt, Campbell [tartan], and he played the bagpipes.

A: Really?

Yeah, he sang "Amazing Grace" and it brought tears to my eyes, the way he did it. He had his girls singing and he played the bagpipes, and then "Amazing Grace". It was the most haunting thing. Really, it was great!

Now about Sammy Davis ... I went to the press conference and I was photographing. And a girl who worked at ELEC, she was a photographer.

So we go to the hotel, and we're waiting for Sammy Davis and his wife to come in. And I'm standing there, they're coming in and Sammy's smiling and everything. Anyhow, I take a picture of the two of them together. Then there's a press conference, he was very nice. And his wife [Altovise Davis] had just made a movie. She was a dancer, I believe. Anyway, she'd been in a movie. (31)

So, then I wanted a private interview because I had seen Sammy Davis Jr. and the Will Mastin Trio, featuring Sammy Davis Jr. in San Francisco.

I called up and talked to a Japanese man who was part of the group here taking care of him. And I spent the last day — they're getting ready to go to the airport — 45 minutes with Sammy Davis Jr., talking to him. He was a gentleman. He was wonderful! We were talking about those early days because I had seen him at the theater. And they had performed, his "uncles" and his father and Sammy Davis. It was just two guys talking, and they were getting ready to go to the airport in this big suite, and they were packing and everything. He just kept it [going] as long as I wanted. I had 45 minutes. Sammy Davis Jr. was great. (32)

So, all that time [in the 1970s], I would be going to shows, and press conferences in the afternoon. Teaching in the morning, [then] afternoon after lunch, Imperial Hotel, Okura Hotel, make it over there.

And oh, Mel Gibson! He was there for his second [Mad Max] movie. Anyhow, the first one — I was in Shinjuku and I saw this movie. Went up to the theater and said, "That looks like California!" And there [were] American voices. But it was "Mad Max" dubbed into American [English]. So, then the second movie, he comes to Japan. And the director, George Miller, was here. I was one of the very few foreigners [there] and I was talking to [Mel] and I took his picture next to a flashy car with a couple of girls they'd brought over. And I said to him, "Let me know who to send this to. I'll be glad to send you a copy." And he told me his manager's whatever. So the next time he came, I was talking to him again. He said, "Hey, I remember you." He remembered because there were only a couple of foreigners to get up close and talk to him and say how much they enjoyed the movie and everything. (33)

I didn't tell you about Muhammed Ali.

A: Not yet!

OK, I know he's at the Keio Plaza [Hotel]. So, I make a phone call and I'm connected to the rooms. And I said, "Is there any chance of speaking to Mr. Ali?" "No, he's going to go meet the Prime Minister."

I said, "About what time?"

He says, "After lunch."

I finish teaching in the morning; get on my bicycle; get over to Shinjuku, my camera, my tape recorder all set. And I see the photographers all over. And about 20 kids, boys. Then, here comes Muhammed Ali and he starts signing autographs. And I said, "Mr. Ali," and he wouldn't look up. So, I hang my camera over my arm and go over with my tape recorder. And I start talking to him and he's signing autographs. And I got about 8 or 10 minutes of him talking. Because he was going to fight Antonio Inoki, the pro-wrestler, in a special bout. [26 June, 1976] And the next thing was his life story in a film ["The Greatest"].

So I said, "You've brought advisers here to advise you on pro-wrestling techniques and everything, what to look out for. Who are you going to ask to give you hints on acting? And he said, ... I forgot who it was now, Burt Lancaster or Charlton Heston or somebody ... Sammy Davis Jr. or somebody like that. Oh, it was Sydney Poitier.

And he says, "But, of course, I'm the best actor. I'm better than all them guys." Everything he said was great! And he'd use double negatives and everything. I sold [that interview] to a black teenage magazine. Anyhow, I got that interview and then he finished with the kids and I waved. And I ran outside to the limo. Now I know he's going to get in and get over on the right-hand side. So, I'm standing outside with my camera. He gets in and he looks up and sees me and goes like this [raises his palm]. And I ... No flash [because of the car window]. Anyway, I got it, nice picture. And then the TV company gave me pictures and everything. (34)

A: Was there anyone you didn't get to interview?

I can't think of anybody. People would come. I'd get an urge and I don't think I was ever refused. If not a personal interview, there was a press conference where I got to ask questions. And I got up there with my camera, and ... golly!

A: Of all of those, do you have a favorite?

I think Muhammed Ali because I am totally against his political beliefs, but he stuck by them. And he lost millions because of that when he could not box. And he was very kind to me. He didn't have to be, but he was. So, I think of all the people ... oh, Sophia Loren and Muhammed Ali. It was a pleasure to be with them.

A: OK, the last question. Do you have any advice for interviewers?

You've got to do your homework!

RIP

Cliff on IMDB (35)

Notes

(1) Martin and Osa Johnson

Osa Johnson's 1940 book "I Married Adventure" was the best-selling non-fiction book of the year.

- http://en.wikipedia.org/wiki/Martin_and_Osa_Johnson

- <https://www.youtube.com/watch?v=QHQ2ats0eJY>

(2) China Clippers

Golden Gate International Exposition 1939–1940

- https://en.wikipedia.org/wiki/Golden_Gate_International_Exposition

- https://en.wikipedia.org/wiki/Treasure_Island,_San_Francisco

Pan Am Clippers

- <http://www.clipperflyingboats.com/transpacific-airline-service>

- <https://www.youtube.com/watch?v=5hFhQhpA9dc>

(3) San Francisco theaters

The Geary Theater

http://www.act-sf.org/home/box_office/geary.html

The Curran Theater

https://en.wikipedia.org/wiki/Curran_Theatre

(4) Basil Rathbone

Feeling typecast, Rathbone made his last "Sherlock Holmes" film in 1946. Then, he returned to the stage, made various films and later did TV work.

https://en.wikipedia.org/wiki/Basil_Rathbone

<http://www.imdb.com/name/nm0001651/>

(5) Jerry Lester

https://en.wikipedia.org/wiki/Jerry_Lester

(6) Arthur and Patricia Lake

Arthur Lake

[https://en.wikipedia.org/wiki/Arthur_Lake_\(actor\)](https://en.wikipedia.org/wiki/Arthur_Lake_(actor))

Patricia Lake. She was possibly the daughter of Hurst and Davies.

https://en.wikipedia.org/wiki/Patricia_Lake

(7) celebrities selling war bonds

Walter Pidgeon

https://en.wikipedia.org/wiki/Walter_Pidgeon

Adolphe Menjou

https://en.wikipedia.org/wiki/Adolphe_Menjou

Joan Leslie

<http://www.imdb.com/name/nm0504125/>

(8) Jane Russell

- <http://www.wic.org/bio/jrussell.htm>

- https://en.wikipedia.org/wiki/Jane_Russell

- <http://www.stripes.com/blogs-archive/archive-photo-of-the-day/archive-photo-of-the-day-1.9717/actress-jane-russell-in-tokyo-1957-1.331620>

(9) Syngman Rhee

https://en.wikipedia.org/wiki/Syngman_Rhee

(10) flying snakes

Flying snakes in the film "Borneo" 6 min. in; 1937; Martin Johnson's final film. He was killed in an air crash in the US, in 1937; Osa was injured, but survived.

<http://www.travelfilmarchive.com/item.php?id=12700>

(11) adventure / travel writer

- Nov. - Dec., 1958; "Head-hunters' House Guest"; Pacific Discovery Magazine; as Clifford V. Harrington (cover photograph, pp 16 - 24; 21 photographs)

- Dec., 1959; "Man Eaters of the Philippines"; Man to Man [as Daniel Verne; crocodiles and pythons]



Man to Man, Dec. 1959

<http://www.stagmags.com/L-to-M/Man-to-Man/imagepages/image11.php>

(12) a year back in the U.S.

May, 1958 – June, 1959; "I planned, photographed, processed and made into plastic cuts all photographs for [The Pittsburg Post-Dispatch in Pittsburg, California] with a circulation of 20,000. In addition, I produced a weekly photo page and wrote numerous feature and news articles." (Cliff's CV; May 31, 1973)

(13) whaling expedition (Dec., 1959 – Feb., 1960)

- May, 1960; "Filming a Whale Hunt in the Antarctic"; American Cinematographer Magazine

- July – Aug., 1960 / "'Kujira': Sixty-three South With the Japanese Whalemen"; Pacific Discovery; pp 2 – 15; 23 photographs; map of the voyage; as Clifford V. Harrington

(14) "Marco" 1972 (released 1973)

- <http://movies.nytimes.com/movie/31400/Marco/overview>

<http://www.imdb.com/title/tt0070371/>

http://www.imdb.com/name/nm0934506/?ref=tt_cl_t14

Cliff's articles:

AB/AEN = as Alex Blaine; Asahi Evening News

LG/MDN = as Les Gibbon; Mainichi Daily News

SP/DY = as Syd Porter; Daily Yomiuri

- 19 May, 1972; Actress Cie Cie Win is living paradox; LG/DY (?)
in Tokyo to work in "Marco"

- 01 June, 1972; "Marco" Arnaz loves sea, says, "I'm a lucky man." LG/MDN (?)

- 05 June, 1972; Liza Minnelli "is to work with choreographer Ron Field in staging the dance numbers for [producer Arthur] Rankin's musical comedy 'Marco' now in production in Japan." As Les Gibbon; Mainichi Daily News

- 15 June, 1972; "Director Seymour Robbie Keeping Cool With 'Marco'". As Syd Porter; Daily Yomiuri

- 22 June, 1972; "Noted actor Zero Mostel on his arrival at Haneda airport."
- "Marco" DY

- 23 June, 1972; Jack Weston co-starring in "Marco"; Cliff Harrington; Tokyo Weekender (NB: not in Tokyo Weekender 1972 archives).

<http://www.tokyoweekender.com/magazine/weekender-archives/>

- 29 June, 1972; Marco is not a spaghetti western, Jack Weston just likes the stuff; filming "Marco" with Desi Arnaz Jr

http://www.imdb.com/title/tt0070371/?ref=fn_tt_tt_3

- 08 Oct., 1972; "Eurasian Actress Impresses Hollywood" pp 14 - 15 / The Asia Magazine (Cie Cie Win).

(15) Hunton (Hunt) Downs was Cliff's friend and movie connection. Downs is best known for his book, "The Glenn Miller Conspiracy".

<https://www.youtube.com/watch?v=W1kPrL9ykO0>

<http://www.coasttocoastam.com/guest/downs-hunton/30940>

<http://www.imdb.com/name/nm0236181/>

(16) "The Yakuza" 1974

<http://www.imdb.com/title/tt0073918/>

Cliff's articles:

- 31 Jan, 1974; Robert Mitchum here for "Yakuza" shooting; as Syd Porter; Daily Yomiuri (1 photo)

- 01 Feb, 1974; Filming of "Yakuza" begins in Tokyo; LG/MDN (1 photo)

- 21 Feb, 1974; Rugged Richard Jordan costars in "The Yakuza"; as Syd Porter; Daily Yomiuri (2 photos)

- 28 Feb, 1974; "The Yakuza" co-stars Takakura and Mitchum; as Syd Porter; Daily Yomiuri (1 photo)

- 06 Mar., 1974; Sydney Pollack strives for best in "The Yakuza"; AB/AEN (1 photo)

- 14 Mar., 1974; Nisei Cinderella from Michigan; (She is cast as the daughter of Keiko Ishi and Ken Takakura); as Syd Porter; Daily Yomiuri

- 02 Apr., 1974; A talk with Japanese int'l actor Eiji Okuda; AB/AEN (1 photo)
http://www.imdb.com/name/nm0645402/?ref=ttfc_fc_cl_t2

(Cliff was Okuda's English coach for "The Ugly American" with Marlon Brando in 1963).

(17) the Schrader brothers

http://www.imdb.com/name/nm0775055/bio?ref=nm_ov_bio_sm

http://www.imdb.com/name/nm0001707/bio?ref=nm_ov_bio_sm

(18) Sophia Loren

"La Pupa del Gangster" 1975

- http://www.imdb.com/title/tt0073590/?ref=nm_film_act_23

- 22 May, 1975; "Queen of the silver screen Sophia Loren is here"; as Syd Porter; Daily Yomiuri (to promote her latest film "La Pupa del Gangster")
<https://www.youtube.com/watch?v=F7H8asVlttY>

(19) Nov., 1976; "An Exclusive Interview With Sophia Loren – A Most Happy Woman; 'Carlo And I Were Born For Each Other'"; pp 54 – 55; Silver Screen

(20) July 18 and 19; The T975 Celebrity Charity Tennis Tournament at Topirec Plaza in Toyochō.

- 17 July, 1975; "H'wood stars here for charity tennis tourney"; as Syd Porter; Daily Yomiuri (dinner show at the Heian Room at the Hotel Okura, 7 pm, 17 July)

Fred MacMurray & wife June Haver

Robert Stack and wife Rosemarie Bowe, daughter Elizabeth

Cornel Wilde and wife Jean Wallace, son C. W.

Peter Graves

Richard Roundtree

Cathy Lee Crosby

- 31 July, 1975; "Marital bliss is way of life to MacMurray" as Syd Porter; Daily Yomiuri

- Jan., 1976; "'Shaft is dead,' says Richard Roundtree" pp 6 - 8; Black Stars magazine (interviewed in Tokyo July, 1975 celebrity tennis event)

(21) Celebrity Golf event September, 1975

- 11 Sept, 1975; Celebrity Charity Golf Lived Up To Promise; as Syd Porter; Daily Yomiuri

(22) Stephen Boyd

- September, 1976; "Homeless And Hunted Like An Animal ... Who's Trying To Kill Stephen Boyd?" pp 54 - 55; Silver Screen (3 photos)

(23) Charlton Heston

- "Charlton Heston. Captain of the Screen", pp 22 - 23; The Imperial, Autumn, 1976, No. 169

(24) Ella Fitzgerald

- 20 Feb., 1975; Ella projects charm, sincerity; Ella Fitzgerald; as Syd Porter; Daily Yomiuri

(25) Sgt. Larry Sawell; Toshiro Mifune

- Camp Drake: Asaka city, 14 km from Ikebukuro on the Tobu-Tojo line, in Saitama

- 13 June, 1976; "Even Offscreen, Toshiro Mifune Plays the Strong, Silent Type", pp 10 - 11; The Asia Magazine

- September, 1976; "Tokyo's 'Round Mound Of Sound'", pp 113-118; Ebony (U.S. Air Force sergeant Larry Sawell; 9 photos)

(26) Ray Charles

- "I sing what I feel, declares Ray Charles"; as Syd Porter; Daily Yomiuri
- tour of Japan until 30 Nov., (likely 1976)

(27) Jose Feliciano

- 29 Jan., 1976; Singer Feliciano better than ever; as Syd Porter; Daily Yomiuri

(28) Glen Campbell, 1974

- 23 May, 1974; Glen Campbell has homespun charm; as Syd Porter; Daily Yomiuri

(29) Glen Campbell, 1975; Coca-Cola commercial

- 22 May, 1975 Japan-only song by Campbell a big hit; "Coming Home (To Meet My Brother)"; Coca-Cola jingle; Glen Campbell Japan tour; as Syd Porter; Daily Yomiuri

Glen Campbell Rare 1975 Japan Coca-Cola Commercial (60 seconds)

https://www.youtube.com/watch?v=vNQZ0b12_14

Japan Coca-Cola Commercial (90 seconds)

<https://www.youtube.com/watch?v=LBy3CTKD3OM>

"Glen Campbell live in Japan" LP

[https://en.wikipedia.org/wiki/Live_in_Japan_\(Glen_Campbell_album\)](https://en.wikipedia.org/wiki/Live_in_Japan_(Glen_Campbell_album))



promo only

Coming Home - live

<https://www.youtube.com/watch?v=TUN5H7bySrg>

Coming Home - studio

<https://www.youtube.com/watch?v=zgD0s4et4gY>

"Re: Glen Campbell Discography

If you buy the compact disc "Glen Campbell Live In Japan" ... you are in store for a real treat.

"Live in Japan" was recorded and released in the early '70s. The digital remaster is superb. Right before track 8, Campbell explains that one of The Four Tops wrote a song called "Coming Home (To Meet My Brother)", which Coca-Cola picked up for Campbell to record as a spot. He laughs and explains that the original version he recorded took only a couple of takes, but the Coca-Cola spot required over 22!"

<http://www.glencampbellforums.com/search.php?keywords=coming+home&t=31&sf=msgonly>

Coming Home (To Meet My Brother) lyrics

| Original | Coca-Cola ad (60 seconds) |
|---|--------------------------------------|
| You know, there's a world of blue skies | |
| There's a brand new day | |
| Waiting to hear us sing our song | |
| Waiting to hear us say | |
| Coming home to meet my brother | Coming home to meet my brother |
| Coming home to one another | We gotta get to know each other |
| Gotta get to know each other now | You miss a lot not knowing who he is |
| You're a stranger, I'm a stranger | Hello stranger, have a Coca-Cola |
| Forget the past | Forget the past |
| We're coming home together | We're coming home together |
| Coming home at last | Coming home at last |
| | |
| Let me sit beside you, brother | There's a world of blue skies |
| Let me walk beside you, brother | And there's a brand new day |
| Got to talk to one another now | Waiting to hear us sing this song |
| Don't you know when we were children | Waiting to hear us say |
| And you held my hand | Hey, now, now |
| Can't remember where I dropped it | |
| Growing to be a man | Coming home to meet my brother |
| | Share a Coca-Cola with each other |

| | |
|-------------------------------|-----------------------------------|
| There's a world of blue skies | Coming home to meet my brother |
| ... | Share a Coca-Cola with each other |
| | ... |

NB: In the 1970s, Japanese pressings of both domestic and foreign artists tended to be rather expensive. In addition, in order to protect smaller retailers, prices were fixed nationwide until one year after the release date. This date was printed on the albums. However, foreign pressings (which by definition excluded Japanese artists) could be imported and sold at lower prices. So, when it came to the domestic pressings of foreign artists, Japanese record companies added biographies, posters, lyrics and so on. To sweeten the pot, a bonus track was often included. This might be a B-side that did not make the overseas LP, something recorded especially for the lucrative Japanese market, etc.

In this case, "Coming Home (To Meet My Brother)" was only released in Japan. Subsequently, Coca-Cola modified the lyrics and then Glen did a Japan-only promotion.

This opens the door to the subject of foreign celebrities doing various kinds of Japan-only advertising work, even to this day.

"Japander: n., & v.t. 1. a western star who uses his or her fame to make large sums of money in a short time by advertising products in Japan that they would probably never use. 2. to make an ass of oneself in Japanese media."

<http://www.japander.com>

(30) The Wrecking Crew

[https://en.wikipedia.org/wiki/The_Wrecking_Crew_\(music\)](https://en.wikipedia.org/wiki/The_Wrecking_Crew_(music))

(31) Altovise Davis

https://en.wikipedia.org/wiki/Altovise_Davis

(32) Sammy Davis Jr.

https://en.wikipedia.org/wiki/Will_Mastin_Trio

- 11 May, 1976; Sammy Davis, Jr. & wife meet the press at Haneda; 2 week tour and TV performances; photo and caption only; as Syd Porter; Daily Yomiuri

- 18 May, 1976; "Sammy Davis, Jr. glowing & bright at 50" LG/MDN

- 20 May, 1976; "The little giant of show biz here" (Sammy Davis, Jr.); as Syd Porter; Daily Yomiuri

ref. 1974 Suntory whiskey commercial

<https://www.youtube.com/watch?v=yyN-aHtAVzs>

(33) Mad Max 2 (also known as "The Road Warrior")

<http://www.imdb.com/title/tt0082694/>

- Japan release date 26 Dec., 1981

(34) Muhammad Ali

26 June, 1976 Muhammad Ali vs. Antonio Inoki

https://en.wikipedia.org/wiki/Muhammad_Ali_vs._Antonio_Inoki

"Ali to star in 'Autobiography'" LG / MDN

"The Greatest", 1977, so article likely 1976

http://www.imdb.com/title/tt0076111/?ref=nm_film_act_3

February, 1977; "Muhammad Ali Tells About His Upcoming Bid For Movie Stardom" pp 14 - 16 / Right On! (June, 1976 interview & photo)

<http://www.nytimes.com/2016/06/06/sports/who-lost-when-muhammad-ali-fought-a-pro-wrestler-the-fans.html>

<http://www.japantimes.co.jp/sports/2016/06/07/more-sports/boxing-2/how-a-bizarre-bout-of-the-century-between-muhammad-ali-and-antonio-inoki-led-to-a-firm-friendship/>

- "The Greatest", 1977

<http://www.imdb.com/title/tt0076111/>

(35) Cliff on IMDB, a work in progress:

<http://www.imdb.com/name/nm1973351/>

http://www.imdb.com/name/nm6679974/?ref=ttfc_fc_cl_i45