



'Singing Nun' a Movie

Three stars of MGM's "The Singing Nun," a fictional movie based on the singing career of Sister Luc-Gabrielle, a Dominican nun in Belgium. Left to right are: Agnes Moorehead, who plays an assistant to the Mother Prioress; Debbie Reynolds, who has the lead role of Sister Ann, the name given to the Belgian nun in the film; and Greer Garson, the Mother Prioress. Sister Luc-Gabrielle became widely known as "The Singing Nun" after one of her ballads, "Dominique," sold more than a million copies in the U.S. in 1963. She also recorded other best-sellers accompanying herself on the guitar.

Den and Now

Show Biz' Not So Bad, After All

Everybody talks about show business as the den, where you can go to pieces. But if you're afraid you're going to lose your soul here, you're liable to lose it anyplace else.

Anyone who knew Florence Henderson ten years ago and overheard her saying this in a recent interview could rightly declare: "What a difference a decade makes!"

For it was ten years ago that Miss Henderson, on the brink of Broadway stardom, packed her bags and went home to her family's tobacco farm in Indiana rather than take any more chances in "the den."

The incident is one that the late singer has candidly talked about to everyone, from writers for Catholic publications to Earl Wilson, the nationally syndicated Broadway columnist.

She was 19 at the time and was already in her second season as star of a national touring company of "Oklahoma!", having been personally selected for the role of Laurey by Richard Rodgers and Oscar Hammerstein II.

But, as she was to tell a magazine profiler some years later:

"I began feeling that everything was slightly wrong. Traveling with a road company isn't like kindergarten. The kids in the show—their idea of how to have fun wasn't always mine. I'd been brought up strictly in situations I hadn't known existed. My roommate on the road used to go into gales of laughter when I knelt down to say my night prayers. After a while, I started thinking maybe

I was the one who was off the beam. I wasn't sure where I belonged—any more or what kind of person I should be."

Back home in Indiana, near her home town in Rockport, is the Benedictine Abbey of St. Meinrad, with its nationally famous seminary—a reconstruction of Italy's Monte Cassino. It was there that Florence often visited as a child and got to know one of the priests, the Rev. Gerard Ellspeman, O.S.B.

Now, with the imminent possibility that she might be chosen to star in a new Broadway musical, "Fanny," Miss Henderson went home to Indiana, to the abbey and to Father Gerard for a long chat.

At the end of the visit—which included a stop at the abbey chapel, where Father Gerard suggested she place "myself and my career into God's keeping"—Miss Henderson returned to New York, landed the starring part in "Fanny," sent the first week's paycheck to the abbey (it was a "deal" she made with the priest), and Florence Henderson was on her way.

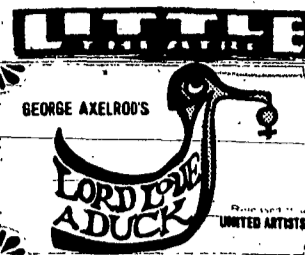
For two years she starred in "Fanny" with Ezio Pinza and Walter Szlezak. That was to be followed by the starring role in a national touring company of "The Sound of Music" and steady appearances on the Old Dave Garroway "Today" show, "The Jack Paar Show," "The Ed Sullivan Show" and other television programs anxious to have a lookable, listenable singer deliver sensible lyrics.



Besides, nine years married and the mother of four, she considers herself to have a new vocation. But when she turns now and then to her avocation, she has a quiet impact.

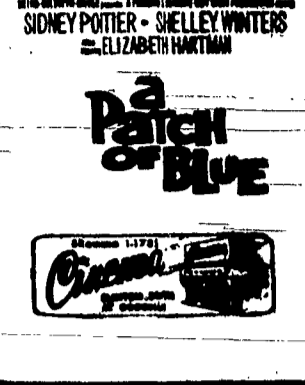
"I think that by just being what you are and setting your example, you're going to influence people," she said. "I just feel that good example has more effect than a million words." (Catholic Press-Features)

DEADLINE FOR ALL NEWS MONDAY NOON



COURIER-JOURNAL Friday, Mar. 18, 1966

"ONE OF THE YEAR'S 10 BEST!... THE MOST TOUCHING PICTURE OF THE YEAR!"



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FILMS ABOUT TOWN

FILMS OF MORE THAN ROUTINE INTEREST ARE DESCRIBED ON THIS PAGE

The Agony and the Ecstasy—This historical epic, in color and Todd-AO, provides exceptional insights into the personage and period of Michelangelo. The film concentrates on the period of the Sistine Chapel ceiling frescoes, the dramatic center of which is the clash between the great but reluctant Renaissance artist and his tenacious warrior Pope, Julius II. (Riviera, 1451 Lake Ave., Matinees 2 p.m. Wed., Sat. and Sun. Evenings at 8:15 except Sunday, 7:45.)

A Patch of Blue—Superb direction and brilliant acting make this a memorable motion picture. Its obvious theme that love is not a racist is quickly overpowered by an underlying philosophy of man which emphasizes his humanity and individuality. In the end, "A Patch of Blue" is both entertaining and thought provoking. With Sidney Potter and Elizabeth Hartman. (Cinema Theatre—Clinton Ave. S., at Goodman—weekdays 7:20, 9:15; Sun., 1:45, 3:40, 5:35, 7:40, 9:50.)

The Flight of the Phoenix—Arthur Knight of the Saturday Review has commented "If the central situation, a plane downed hundreds of miles off course in the middle of the Sahara with water rations in short supply, sounds terribly trite and familiar, it is the only glaring fault in Robert Aldrich's totally absorbing adaptation of Ellison Trevor's novel." With James Stewart, Peter Finch and Richard Altencor. (Paramount Theatre, 33 Clinton Ave. N. Daily 12:30, 3:25, 6:20, 9:15.)

The Greatest Story Ever Told—Bosley Crowther, N.Y. Times, has said: "There are things of supreme and solemn beauty in this almost four-hour-long color film. There are scenes in which the grandeur of nature is brilliantly used to suggest the surge of

the human spirit in waves of exaltation and awe. (Towne Theatre, Jefferson Rd. opposite Southtown Plaza, Matinees Wed., Sat. and Sun. at 2 p.m. Evenings at 8:15 except Sunday, 7:45.)

Lord Love A Duck—A spry, sophisticated new comedy against teenagers, adults, school, psychiatry, hypnotism and several hundred other things. Its about a guy living in this insane world who suddenly goes stark raving sane and commits a mass murder. It's a comedy. With Roddy McDowall. (Little Theatre, 240 East Ave., starting Saturday—Daily 1:40, 3:40, 5:40, 7:40, 9:40.)

Madam X—This romantic drama stars Lana Turner as a young and wealthy woman who, out of loneliness, has an affair and suffers the loss of her husband's love and ultimately her own self respect as a result of it. (Regent Theatre, 65 East Ave. Daily, 1:45, 3:40, 5:35, 7:40, 9:50.)

Sound of Music—Was endorsed by the Catholic film office upon its release last March as "thoroughly refreshing family entertainment" and "a joyful and balanced view of life." It added:

"Lovely music and intelligent lyrics, colorful scenery and pleasant fantasy are well blended to achieve the unity of cinematic elements necessary to wholly entertain the mind and enliven the spirit." (Monroe Theatre, 563 Monroe Ave., Matinees 2 p.m. Wed., and Sat., Evenings 8 p.m.)

Thunderball—James Bond tangles with the Bahaman bombers in this silly, thrilling and occasionally handsome medley of sex and sudden death. With Sean Connery, Claudine Auger, Luciana Patuzzi and Adolfo Celli. (Stoneridge, Stone and Ridge Rds., Sat. and Sun., 2:00, 4:40, 7:20, 9:55; weekdays, 7:20, 9:45.)

Theater News

The Lion in Winter

by EUPHEMIA WYATT

THE LION IN WINTER: The lion is Henry II, the English King with whom audiences are familiar terms from "Murder in the Cathedral" and "Eliot." St. Thomas of Canterbury had been murdered thirteen years before James Goldman's drama opens in the Castle of Chinon on Christmas, 1183. It is a family house party of Plantagenets Henry with his estranged Queen, Eleanor of Aquitaine, their sons, Geoffrey, John, Richard (the Lionheart) and a guest, young King Philip of France to be known later as Philip Augustus. There is an honored and proven tradition that no Plantagenet ever killed a woman. Eleanor would have needed a dozen heads had she married a Tudor. As it was, Henry was so afraid of her that he had kept her locked up for ten years in Salisbury Tower in England.

It is the playwright's idea to have Henry parole her for Christmas so that a picture may be created of what a weekend was like when Plantagenets were together in the twelfth century. War was the main royal sport. Henry, who was also Count of Anjou, had spent his manhood fighting his feudal overlords, the French King, plotting, replotting and making treaties, continually broken as castles were lost or won. What made life even more exciting at the moment was that each of the Plantagenet boys was determined to be the next King of England.

Henry himself favored John, Eleanor, Richard and neither cared a hoot what happened to Geoffrey who plotted industriously with John, Richard and Philip of France. To further escalate the family rows, there was the French princess, Blais, who according to royal protocol had been affianced as a child of nine to Richard and was brought up in the English Court where she still remained unmarried at twenty-four. The scandalous gossip was that if Richard didn't want her, his father did. In the play Henry never lets Eleanor forget that the little girl she brought up in her nursery is

now plotting to take over Eleanor's crown.

At one point most of the family are hiding from each other behind the tapestries in King Philip's bed chamber. "That's what tapestries are for," comments Philip. "All families have their ups and downs," remarks Queen Eleanor when she and her men folk draw a knife. She is now seventy-four but can still match Henry in temper and invective and make him remember the days when she reigned as an international beauty. At sixteen she had been Queen of France; had campaigned in regal extravagance in the Second Crusade; after the annulment of her first marriage she exchanged the French crown for an English one and had held her own brilliant court at Poitiers as Duchess of Aquitaine. Rugged as an old warrior and still dangerous as an enemy, her husband kept her in her English tower until he died in Chinon, six years later and rescued her. By this time they may have guessed that there is not a dull moment in the play which is written with pertinence and wit and proper appreciation of history. The determination to build an empire has not been confined to medieval leaders nor have family quarrels.

Robert Preston has filled Henry with the Herculean energy which became legendary. Rosemary Harris' matchless performance as Queen Eleanor is a blend of dignity, charm, resolute strength, wry humor, quick intelligence, vindictiveness, and loyalty. The four young royalties, Bruce Scott as John; Dennis Cooney as Geoffrey; James Rado as Richard; and Christopher Walken as King Philip all would seem to have futures. Directed by Noel William. Will Steven Armstrong in his decor and costumes has contributed Medieval authenticity. If the theatrical season of 1966 gains any touch of immortality it will be thanks to "The Lion in Winter."



"THE GOOD WOMAN OF SETZUAN" has Sue Pellicano in the title role and Tom Hughes as Yang Sun, her lover. Nazareth-Fisher production has a March 25-27 run planned for the Nazareth College auditorium.

Brecht Musical Comedy Opens Next Weekend

Final preparations are under way as the Nazareth-Fisher Drama Club ready their spring production of Bert Brecht's The Good Woman of Setzuan. Performances are scheduled for Friday, Saturday, and Sunday nights, March 25, 26, and 27 at 8-10 p.m. at the Nazareth College Auditorium.

The play, directed by Joseph Baranowski, can be described as a "serious, German-Oriental musical comedy" since all of these elements are used by the satiric playwright. Brecht's story of the good woman is a gigantic parable which raises a typically Brechtian question: how can a good person survive in this world?

The play is being produced by Chris Coleman and Dan Wisniam; the set has been constructed under the supervision of Rick Halstead. Actors' makeup is being supervised by Elizabeth Spillman, and the properties are being collected by Ann Reynolds. The 30-odd costumes for the play have been designed and made under the leadership of Marilyn Fuller.

Key acting assignments have

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