

# Helen Hayes: Seventy Glorious Years

By RICHARD M. M. McCONNELL

Washington — (NC) — Interviews with elderly ladies tend to be introspective looks-over-the-shoulder at a world that was always better when the lady was younger. People and places alike were bigger and brighter "back then."

That's why interviews with Helen Hayes come as a surprise. At 70, widowed, a veteran of 65 years on the stage, Helen Hayes thinks her hometown is better now and the theater is better now and, well, just about everything is better now.

Born in Washington in 1900, Miss Hayes launched her praise of the present with some observations about her hometown.

"You know," she said, "most people see their hometowns as smaller and less impressive when they go back to see them in later life.

"But Washington gets bigger and more beautiful and more awe-inspiring every time I see it."

Blue eyes flashing behind her glasses, words spun out be-

tween bites of bacon, the actress shifted her voice to high gear to launch her only criticism of contemporary society.

Asked about changes in the theater, she answered "I'm so glad you brought that up. I've been chirping for years about this, about these intellectual snobs hired as reviewers and drama critics.

"They have become terrible Puritans, insisting that the theater follow their narrow line. If it dares deviate from their dictates to please the public, they become like, like Cromwell."

Her career theoretically over, although she appeared last year in *Front Page*, a play written by her late husband Charles MacArthur and his fellow newsman, Ben Hecht, Miss Hayes said she planned to spend her time out of the footlights.

With one exception. She will return to the stage at Catholic University next May for a guest appearance in one of her hits of the past. Reportedly, she will recreate her role as Victoria Regina. But that's the only exception.

As I See It

## Funniest Guy? Geraldine!

By Pat Costa



Who is the funniest guy around? Well, if you're talking about television and about this season, it has to be the one and the only Geraldine.

That's Geraldine spelled F-L-I-P W-I-L-S-O-N, star of his own comedy hour on Thursday nights at 7:30 via NBC.

Sweet and Sassy Geraldine is one of the characters Wilson portrays and on the premiere show took all of the honors for the evening.

In an interview skit with David Frost, Wilson as Geraldine showed us what he is made of — mighty funny stuff.

A weaker segment, a regular feature, was "The Church of What's Happening Now" with Wilson as Reverend Leroy. It failed to bring the laughs it was intended to and in the two succeeding shows, the segment also failed.

Wilson is sometimes excellent telling his stories, sometimes bright and brilliant in confrontation with his guests, as witness the sketch with Lily Tomlin of "Laugh In" on his third show.

But Wilson is best when he seems to be doing nothing more than a slight, very slight caricature of what he himself appears to be. And that is fun, witty, very much in the know

with a lot of heart or softness underlying it all.

One look at Tim Conway's new hour long variety hour for CBS on Sunday nights at 10 p.m. has convinced this viewer of at least one thing.

That is that Conway can do a lot better for himself when he's headlining the show than when he is a featured guest on some other biggie's show as happened over and over again last year.

Conway, for example, guesting on the Carol Burnett show, came close to being quite horrible — his antics nerve-racking, his facial expressions stilted and repetitive. Routinely he executed seemed to work him over rather than vice versa and one couldn't help wondering who was responsible for the material.

Now whoever is in charge of selecting the skits strives to show Conway's versatility and to keep the moods loose and flexible rather than strained as they were on guest shots.

Joan Crawford, the Pepsi executive and movie queen, showed up and was given just a bit too much deference. Dick Martin of "Laugh-In" also showed but seemed out of place.

Conway would seem to be worth following. Chances are he'll improve.



JAMES CANDELA

## Aquinas Musician Chosen for Concert

James Candela, a senior at Aquinas, has been selected to participate in the All-State Band Concert Nov. 9 at the Concord Hotel, Kiamesha Lake, under direction of Frederick Fenell.

Candela, a tuba player, was one of 300 who auditioned from a statewide group of 2800 student musicians last spring.

In making the announcement, Alfred Fabrizio, Aquinas band director, stated, "This is the first time in 20 years that Aquinas has had a student selected for this distinguished honor."

COURIER 2

"I want to get away and give everybody a rest. I've been more active since my retirement than ever. You know, even I'm getting tired of me, I can't imagine how everybody else must feel!"

Ostensibly, her retirement will be spent in the garden of her Nyack home. But gardening, she said, was more fun "when I had two gardeners. Full time it is not nearly so much joy."

Behind the scenes, her retirement is being spent on a project that will probably put her right back in the headlines, although on a different page: She is writing a book about New York with Anita Loos, author of *Gentlemen Prefer Blondes*.

## At Home with the Movies

ROBIN AND THE SEVEN HOODS (1964)  
Thursday, Oct. 15 (CBS)

This is a musical-comedy film, set in the Chicago gangster era, made by Frank Sinatra and his "Clan" — Dean Martin, Sammy Davis Jr., Peter Falk and Barbara Rush. In a wacky, loaded-with-one-liners spoof of films like *Little Caesar* and *Guys and Dolls*, Sinatra plays a mobster who accidentally becomes a philanthropist (one of his henchmen "gets rid of" some money by giving it to an orphanage) and thus the title.

Reviewers' reactions were mixed, some entirely enjoying the film's nonsense. (Most of the characters have names similar to the *Sherwood Forest* gang; Sinatra is "Robbo," Dean Martin is called "Little John," and Bing Crosby, as the orphanage official, is named Allen A. Dale.) Other critics found it a drag, accusing the performers of thinking all they had to do to make the movie a success was show up.

Peter Falk, as a mobster fighting Sinatra for control, steals the film. Most critics felt the picture could have benefited by a half-hour trimming, which it will get on TV. NCOMP rated it A-2, unobjectionable for adults and adolescents.

STAY AWAY, JOE (1968)  
Friday, Oct. 16 (CBS)

Elvis Presley plays a brawling, trouble-making half-Navajo rodeo champion who talks a Congressman into helping his dad build up a herd of cattle on an Indian reservation. The plan is almost ruined—first by drunken Navajo Indians at a party Presley throws, then by several love interests.

The film was generally criticized for a very weak plot, but especially because it presents a stereotyped, prejudiced view of the American Indians, who are portrayed as laughable incompetents.

There are only two songs by Elvis, since the film aspired to be a drama of consequence (Burgess Meredith and Thomas Gomez are cast as Indians), and the film is heavy on forced slapstick for laughs.

It was rated A-3, unobjectionable for adults, by NCOMP.

THE RUSSIANS ARE COMING (1966)  
Saturday, Oct. 17 (NBC)

A satirical comedy, this film stars Alan Arkin as a lieutenant on a Russian submarine that accidentally runs aground on an island off Cape Cod. In broken English, he tries in vain to convince the hysterical inhabitants (among them, Carl Reiner, Jonathan Winters, Ben Blue and Paul Ford as a John Birch-ish super-patriot) that all he and his crew want is to get their sub afloat and be on their way again. Cooperation between the Russians and the Americans

Wednesday, October 14, 1970

"You know," she emphasized, "Anita's book has sold more copies than any other book by an American woman except Harriet Beecher Stowe's *Uncle Tom's Cabin*."

Sold but still untitled, the book will be a look at New York from the eyes of the average man who has to live there and work there and have fun there.

"Oh, the investigations for this book were the most glorious times of my life. We went to a push-cart derby down on Mott Street, ate ourselves sick at the San Gennaro festival in Greenwich Village, went to a rock festival and spent a whole night going through Bellevue hospital.

"Next we are going to tour the harbor on a Moran tugboat. New York is not a city that is dying. It is pulsing with life."

Helen Hayes already wears a medal given her by the city of New York for her work on the stage (although she told a Cockney questioner in London she won it for weightlifting!) and her book may win her a second award of the massive medallion.

She may be named the first lady of New York. She is already known everywhere as the first lady of the American stage. But to anyone who has been with her anywhere, she is the first lady of wherever she is.

This is a summary and evaluation of prime-time films offered by the network to its affiliate stations. Check your local listings to ascertain if your channel is scheduling the network offering.

to save a child in danger drives home the film's main theme.

The film was widely acclaimed as one of the best film comedies in recent years, one that entertains while helping to relieve cold-war jitters, and one that can contribute to Russian-American understanding.

Arkin was universally praised for his performance, most of it done with facial expressions and gestures.

NCOMP rated it A-1, for the family, calling it "inspired farce" and a film with "serious human values underlying the fun." However, a number of moviegoers regarded the film as subtle Russian propaganda and objected to the portrayal by Ford as the super-patriot.

NEVADA SMITH (1966)  
Sunday, Oct. 18 (ABC)

Steve McQueen plays the title role of a naive cowpoke who turns into a vicious gunfighter after three men torture and kill his parents. He vows to track them down one by one, and does. A mission priest (played by Raf Vallone) talks to him about love and forgiveness, and at film's end Smith turns to a new way of life. The story is taken from an episode left out

of the film version of *The Carpetbaggers*, in which Alan Ladd played Smith later on in life.

The film was generally greeted as a simple-minded story of revenge, many critics finding it sadistically violent, particularly an early knife fight between Smith and the first killer (Martin Landau). He helps the second killer (Arthur Kennedy) escape from jail, only for the opportunity to gun him down. He wounds the third willer (Karl Malden) but can't bring himself to kill any longer.

The Catholic film office rated this film A-3, unobjectionable for adults.

HOUSE OF CARDS (1969)  
Tuesday, Oct. 20 (NBC)

George Peppard stars in a Cary Grant-type role in an Alfred Hitchcock-type suspense film about an American caught up in a foreign intrigue involving assassinations. Inger Stevens co-stars as a love interest, and the film also features Orson Welles.

It was rated G, for general audiences, by the movie industry last year, but NCOMP placed it in its A-3 category, unobjectionable for adults, and observed:

"While *House of Cards* will appeal to the majority of viewers with its feel for suspense and its attractively lush Parisian milieu, some might find it a bit too close to the Stanley Donen film, *Charade*, and others will understandably be disturbed by some spurts of violence and gratuitous though silly attempts at titillation."



## St. Martin's Helpers

The time and talents of many people produced the St. Martin dePorres fund-raiser that takes place today, Oct. 14. Shown here are three patients at the Monroe Community Home making things for the sale. Left to right are Adelaide DuHurst, Harley Cash and Carrie Cole, whose contributions include the doll cradle Cash is working on, with bedding stitched by the women. The bazaar, organized by the Women's Auxiliary of the St. Martin center, lasts until 6 tonight, at St. Thomas Episcopal Church, Highland at Winton.