



Oliver

Photo by Susan McKinney

Sixth graders at St. Ambrose School turned back the clock to another time and place with their production May 21 and 22 of the musical Oliver. From left to right are Bill Ouwelen, Chris DiPasquale, and Mike Ruby.

## AS I SEE IT

Pat Cook

I watched Channel 13's new weekend news team the other night and was suitably impressed.

Andy Andersen is a professional whose authority is unmistakable. Furthermore he comports himself with dignity and lets the viewer focus on the news rather than on the anchorman which is after all what the telecast is all about, or at least should be.

Carol Clifford is, I think, going to be an interesting addition. The night I watched she stumbled a few times at the outset of the program. Unfortunately, she cracked up completely at the end breaking into uncontrolled laughter while attempting to give us the weather forecast. From this side of the tube it looked as if somebody was trying the same infantile tricks used to discredit broadcasters since the camera and the anchorman first teamed up. (Removing certain articles of clothing as the newscaster tries to carry on is an old one.)

On the plus side Clifford is good to look at as well as listen to. Her manner is crisp and pleasant without being overwhelming and she seems very much at ease in the role.

Andersen, heretofore seen on the morning news, is all business on camera, and does not seem inclined toward the chatty familiarity embraced by most Rochester anchormen. This in itself is enough to endear him to viewers who take their news seriously and have been bedeviled long enough by the wilted brand of repartee that the anchor teams proffer.

The news that Dinah Shore's half hour seen at 10 a.m. on Channel 8 has been canceled by NBC is bad news indeed for the morning viewer who is looking for something other than the ubiquitous game show.

Over the years Dinah has paraded a host of celebrities and semicelebrities through her posh living room and kitchen set who have aided her in singing and cooking.

But they have been only the frosting on the cake. The substance that gave this show its

flavor was the various experts she trotted on every day. Psychologists, exercise coaches, gardeners, interior decorators, etc. were all part and parcel of a nicely paced show free from all the light-flashing-hoopla of the quiz programs.

Ironically enough that's the reason NBC gave Dinah for canceling her high-rated program. The people who watched her didn't pay tuned for the following game shows.

# At Home With the Movies

**THE NAKED RUNNER**  
[1967]  
Wednesday, May 29

Frank Sinatra is decent, non-pro; Sam Laker, American exile and ex-sharp-shooter, manipulated by British Intelligence to kill an "enemy of the people" in this suspenseful though wildly improbable yarn from Francis Clifford's novel directed by Sidney J. Furie. Furie's concern with official ruthlessness that uses a man so is reminding of his earlier *Impress File*. Very intricate plot sometimes proves hard to follow, but interesting premise, exceptional scenic composition, artful color photography, make for an absorbing couple of hours. With Nadia Gray and other able supporting players. A-III

**THE CHRISTMAS TREE**  
[1969]  
Thursday, May 30

Nicely maudlin and lachrymose story about a wealthy man whose world is shattered by the imminent death of his young son because of leukemia. William Holden plays the father, who is told that his son has about six months to live. The child becomes aware of the situation — and both prepare to make the best of the lad's last few months. The result is an intensive experience-crammed story as the father helps his son live a "full" life in a short few months. This sort of thing could easily have gotten out of hand, but the firm direction of Terence Young holds things in check. There's a tear or two called for, tho. A-II

**ANY WEDNESDAY**  
[1966]  
Friday, May 31

It's an old story, at least by Hollywood standards — a jaded successful businessman (Jason Robards) sets up a young gal (Jane Fonda) in his company's executive suite, whilst otherwise being the model husband (to Rosemary Murphy). He's good six days of the week, that is — the other Wednesday, has him busy with the young lady. This arrangement goes on placidly for

a while, until through a mix-up the wife arrives at the apartment at rendezvous time. All heck breaks loose — and for a nice, "moral" resolution, hubby and wife make up (he signs a new exclusive contract) and Miss Fonda finds the man of her dreams (Dean Jones). This is lively, sappy, broad comedy with "serious" overtones. A-III

**YOU CAN'T WIN 'EM ALL** [1970]  
Sunday, June 2

Caporting through post-World War I Turkey as a pair of roguish mercenaries, Tony Curtis and Charles Bronson periodically betray each other for the least whiff of beauty or booty. Unfortunately for moviegoers, they have already been betrayed by Leo Gordon's numbing screenplay. Even so, Gene Corman's production makes fine use of the picturesque Turkish countryside where the film was shot, and the period sets and buildings hold the interest

between the various fights and triple crosses. Turkey's top matinee idol, Fikret Hakan, exudes a powerful presence during his scenes, but the film's real star is a beautiful old steam-engine lovingly photographed by cameraman Kenneth Higgins and director Peter Collinson. Pay no attention to the terrible dialogue and just relax with the backgrounds to the adventure, especially that gorgeous train. A-II

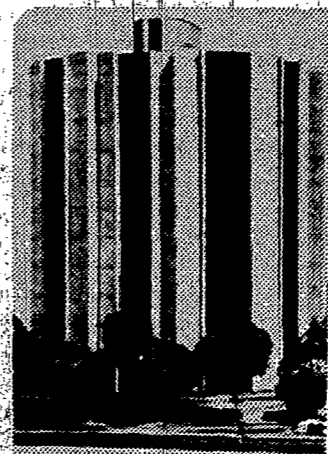
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