"The Hospital" (1972), 2 Friday night on Ch. 2. Originally 103 min-

Black humor at its blackest is the driving force behind this Paddy Chayefsky film. It's not as glib or as concise as another Chayefsky picture, "Network," and director Arthur Hiller "Network," and director Arthur Hiller lets the script get away from him from time to time. But George C. Scott and Diana Rigg help amouth over the rough spots and make this a memorable film. Barnard Hughes and Nancy Marchand costar. Rating: \$2.80.

"The Sons of Katle Elder" (1965), 1 m. Saturday on Ch. 50. Originally

Henry Hathaway, who directed John Wayne in "True Gril," does his best to keep this Wayne vehicle moving, but he script and the performance of Dean Martin ultimately weigh it down. Probern one: Suspension of disbellet is fine but "Katle Elder" presents the viewer with four brothers — Wayne, Martin, Earl Hollman and Michael Anderson Jr. — who, in real life, range in age from 58 to 20. That's a lot to swallow. Problem two: Martin, who's been touted in this space more than once before as a candidate for worst actor of all time. Despite that, there's enough action in this film to keep most Saturday internoon movie viewers happy. Peorge Kennedy and James Gregory coatar.

Rating: \$2.65.

"The Great Race" (1965), 1 p.m. Sunday on Ch. 50. Originally 150 initutes.

Give Blake Edwards credit. Al-

WHAT'S IT WORTH? A ratings guide to the movies

though his claims to fame as a writer, producer and director include such lusteriess baubles as "Breakfast at ?If-fany's," "The Pink Panther" and "10," most of his films are infused with one thing; quality. Edwards doen't necesarily make good films, but his films are well made. "The Great Race" is such an effort. Tony Curtis, Jack Lemmon, Natalle Wood, Peter Falk and Keenan Wynn star in this amusing extravaganza about a Now York-to-Paris automobile race. Most of the laughs are provided by Lemmon and Palk, but, as is typical of an Edwards film, there's not a bad performance to be found.

Rating: \$2.85.

"The Day of the Jackal" (1973), 2 Tuesday night on Ch. 4. Originally 141 minutes.

This Fred Zinnemann film seems never to have gotton much attention, perhaps because it's so chillingly realistic and foreboding that filmgoers were unable to genuinely embrace it. The British-French production chronicles an assassination attempt on French President Charles De Gaulle by mixing fiction with factual film footage. Frederick Forsyth wrote the screenplay from his own novel. Edward Fox stars as the assassin, code named "the Jackal"; Cyril Cusack and Delphine Seyrig co-star.

Rating: \$3.05.

'Boris Godunov' keeps Met's legend intact

The reputation of the Metropoli-tan Opera is almost a legend. One may hear them on the weekly radio broadcasts during the season and be very impressed.

broadcasts during the season amo wery impressed.

But such an impression pales when compared to a live performance. This opportunity was given to area audiences last week during the Met's annual visit here.

On Thursday evening, Mussorg-sky's masterpiece, "Boris Godunov" was performed.

For the casual listener, one who have the work from a broadcast or

For the casual listener, one who hears the work from a broadcast or a recording, it could be a rather boring experience. The complete version, as performed here, is almost fours long — and four hours of passive ignorance can be devastating.

Listening to a live performance after doing some homework, however, is a completely different experience.

ence.
THIS PERFORMANCE was
marked not only by superb singing,
but also by an unusual degree of au-

thenticity. To begin with, the singing was in Russian, which is essential to project the spirit of this opera. Wille this wouldn't make the non-Russian listener fluent in the language, with some preparation, he wouldn't be in the dark. In addition, the costumes and scenery reflected the beginning of Irin century Russia, where the action takes place. One of the most impressive costumes was the gilltering, sparkling garments worn by Paul Plinka, who played the title role. But it was evident that all the other costumes were selected with great care as well.

On some occasions, the scenery clicited earson of awe from the audicitiest earson of a program of the control of the co

on some occasions, the scenery elicited gasps of awe from the audi-ence such as the room in the Imperi-al Palace or the gardens of Sandom-lerz Castle. In the latter scene, how-

lerz Castle. In the latter scene, how-ever, another drama was taking place.
While the pretender Grigory (Wieslaw Ochman) was courting Ma-rina (Stefka Minerva), a thick odor of amoke filled the hall. Many in the audience started to rush to the

review

emergency exits. It seemed for a while the curtain would come down and that would be it. But in a unique demonstration of 'the show must go on' tradition, the soloits kept performing, undaunted by the arternal execute.

by the external events,
Fortunately, as it turned out, the
smoke came from a fire in a remote
building, and all ended well.

MINERVA'S PERFORMANCE, even before the smoke, didn't match her fortitude. Her accessively raspy voice compromised clarity of some of the most fascinating melodies in the score. This was one small drawback in an otherwise excellent performance.

formance.

Andrea Velis, in the role of the Simpleton, was noteworthy. While it is a rather short role, it is nevertheless one of the most significant in the second symbolism.

The Simpleton is the last character on stage at the end, lamenting the fate of Russia.

Plishka (Boris Godnov) proved himself not only a talented singer and actor, but also a stuntman when he rolled and tumbled down the stairs when portraying Godnov's death.

stairs when portraying Godnov's death.

The performance also apily depicted the intermediate humorous scenes such as the drunk scene in the inn near the Libuanian border. A comic exchange in the scene of the room in the Imperial Palace was omitted, but there were only a few minor cuts.

Conductor James Conion deserves credit for his excellent work. We already are looking forward to the return of the Met next year for more artistic and authentic per-

Summer dance workshops set [

Summer dance workshops at Oakland University are open to teen-agers and adults at all levels. The non-credit sessions will be given Monday, June 8, through Friday, July 8.

For information, call the department of theater and dance at the university, 377-3012, Monday-Friday during regular business hours.

The June session otters classes in modern dance, but the session of the Bill Evans Dance Company, Kitty Daniels, who has

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performed with several European ballet compa-nies and Debbie Paulson, who has performed at the Dance Theatre Workshop, New York, and has been a guest artist with Concert Dance Company of Bos-ton, Dance Rafedjum of St. Louis and Atlanta Con-temporary Dance Company.

For the June 26 session, Joel Hall will be guest artist teaching classes in all levels of jazz dance. Hall is presently director of the Joel Hall Dancers in Chicago and has been called an extremely energetic and creative jazz teacher.

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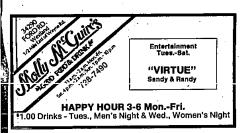
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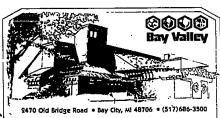
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