

second runs Tom Panzenhagen

"One Million Years B.C." (1966), 1 Saturday night on Ch. 50. Originally 100 minutes. TV time slot 113 minutes.

Has it really been 18 years since Raquel Welch burst onto the scene? Actually, Welch made her film debut in an Elvis Presley film, "Hustle," in 1954 at age 24, but — thanks to her bikini/animal skin — she stood out more in "One Million Years B.C." The film, when viewed as the frothy miscellany feature it was intended to be, holds up pretty well, too. John Richardson co-stars.

Rating: \$2.75.

"The Great Gatsby" (1974), 1 p.m. Sunday on Ch. 50. Originally 144 minutes. TV time slot 180 minutes.

Not once in 144 minutes does this Jack Clayton film catch even a wisp of the F. Scott Fitzgerald novel. Robert Redford ambles about as Gatsby, seemingly not knowing what is expected of him; Sam Waterston as the narrator, Nick, provides an uninspired commentary; and Mia Farrow, in her pre-Woody Allen period, might as well be in another film at another time. Bruce Dern, Karen Black and Lois Chiles co-star. Would you believe the screenplay is by Francis Ford Coppola? It is.

Rating: 99 cents.

"A Guide for the Married Man" (1967), 1 p.m. Monday on Ch. 50. Originally 89 minutes. TV time slot 120 minutes.

If you've ever wondered how far we've come in male-female relationships, you'll want to check out this ab-

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

Bad.....	\$1
Fair.....	\$2
Good.....	\$3
Excellent.....	\$4

surdly juvenile film from a generation ago that singlehandedly could have given rise to the women's liberation movement. Incredibly, Kelly directs and a stable full of Hollywood stars — Walter Matthau, Robert Morse, Inger Stevens, Jack Benny, Lucille Ball, Sid Caesar, Art Carney, Jayne Mansfield and Wally Cox among them — co-star.

Rating: 89 cents.

"Smile, Jeannie, You're Dead" (1974), 12:30 Wednesday night on Ch. 7. Originally 100 minutes. TV time slot 115 minutes.

Every once in a while we preview a made-for-TV movie in this space, and favorites usually are anything starring David Janssen. In "Smile, Jeannie, You're Dead," Janssen originates the character of private eye Harry O, popularized in the TV series of the same name. As an actor Janssen was soft-spoken and introspective, and he portrays the characteristics in his portrayal of Harry O, an "Everyman" private eye who relies more on wit and good will than brute force. Andrew Marcovici, Jody Foster, Clu Gulager and John Anderson co-star in this film, which also happens to be a first-rate thriller.

Rating: \$3.

Bertini conducts Verdi's Requiem

Last week marked the last program of the Detroit Symphony Orchestra's (DSO) current season. This turned out to be a most climactic, crowning achievement. The program consisted of one work — the Requiem by Verdi. It is one of the profound, highly acclaimed compositions in that category.

Guest conductor was Maestro Gary Bertini, who served here as the music advisor of the DSO during the previous two seasons. During that period, Bertini became known for his affinity for symphonies.

Thus, the combination of the profound work and a conductor with Bertini's track record, in addition to the high level of the DSO musicians, made the success of the concert almost a foregone conclusion.

There are, of course, some other factors in a musical performance of this nature. Among these indispensable ingredients are the solo singers and the choir. In the case of the solo singers, success seemed to be most elusive before the performance.

As fate would have it, three of the originally scheduled singers canceled out, and among those, tenor Veriano Lunelli, canceled on the day of the performance, due to a cold, a phenomenon that is quite rampant these days. But all's well that ends well. The final cast consisted of soprano Stefka Estivella, mezzo-soprano Mignon Dunn, tenor Giuliano Ciannella and bass Paul Pilchak. Among them only Pilchak was from the original cast, faithful to the last.

THE MAMMOTH choir consisted of the Kenneth Jewell Choral, the Ann Arbor Cantata Singers, the Cantata

Academy of Metropolitan Detroit, the Detroit Lutheran Singers and more individual singers from the Greater Detroit area. The stage wall had to be painted all the way back to accommodate all these singers.

The net result was one of the most impressive and moving events this season. The reason that the singular term isn't used isn't because I have a more spectacular event in mind, but rather that musical events can't be accurately measured and scientifically compared. Every one of the singers excelled in his role. The only reservation is with respect to the tenor Giuliano Ciannella, whose role in some portions of the "Dies Irae" wasn't always meticulous. Occasionally he didn't blend well with the other members of the choir.

This may be attributed to his being unable to rehearse with the rest of the cast due to his last minute engagement. It is no reflection of his ability, which was substantial in other parts.

Pilchak's voice was resonant, with the right amount of vibrato, enough to enhance the voice without obscuring it.

SOPRANO Estivella, a Bulgarian native, was an example of purity and clarity and mezzo-soprano Dunn displayed a voice that was rich and articulate.

It seemed for a while that the size of the choir would impede swift mobility and response. But very soon it responded effectively to the leadership of Maestro Bertini, filling the hall with rippling sonorities.

The "Dies Irae" chorus, which is repeated several times during the work, is always noted for its spectacular effects. But these effects persisted throughout the other portions of the



Avigdor Zaronp

composition, in varying shades and nuances. There were moments of ecstasy that don't lend themselves to verbal descriptions.

The performance was followed by a

prolonged applause, swelling in intensity, and a standing ovation. It was the longest and most overwhelming response that one could recall here in the recent seasons.

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'Country Girl' being staged

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Performances are at 8:30 p.m. Fridays, 6 and 9

p.m. Saturdays and 7:30 p.m. Sundays. For ticket information, call 543-3666.

Harold Dana, Detroit-area actor-director, will direct "The Country Girl." Dana recently portrayed Dr. Dussell in "Anne Frank" at the Actors Alliance

Theatre. The cast includes David Fox as Frank Elgin, Bethany Carpenter as George Elgin and David Jeffery and Charles McGraw.

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