



second runs

Tom Panzenhagen

"30-" (1959), 1 tonight on Ch. 50. Originally 90 minutes. TV time slot: 120 minutes.
Here's the simplest newspaper film ever made and one of the truest, too, in that it fairly representatively depicts the daily goings-on — some of them humdrum, some sensational — at a major daily.

That's not to say "30-" is a realistic film, but the "feel" of the newspaper office is right.

Co-stars Jack Webb and William Conrad bite off every line of dialogue and chew them roundly before spitting them out; David Nelson, Joe Flynn, Louise Lormier, and Whitney Blake all have moments to shine, and the musical score is pretty funny, too. Webb also directed.

Rating: \$2.00.

"Sands of Iwo Jima" (1949), 1 p.m. Saturday on Ch. 2. Originally 110 minutes. TV time slot: 120 minutes.

Quick quiz: Name the movies in which John Wayne gets killed. Quick answer: "The Fighting Seabees," "Wake of the Red Witch," "The Alamo," "The Shootist" and, sad to report, "Sands of Iwo Jima" (along with, admittedly, possibly one or two others).

Like "30-," "Sands of Iwo Jima" revolves around larger-than-life characters in rather banal situations but it, too, captures the essence of its story matter. In this case, World War II. Wayne, Forrest Tucker, Richard Jaeckel, John Agar and Julie Hatton co-star in the rousing film featuring vintage battle scenes. Alan Dean directs.

Rating: \$3.10.

"Bailed of Cable Hogue" (1970), 11:45 p.m. Saturday on Ch. 7. Originally 121 minutes. TV time slot: 140 minutes.

Jason Robards plays an unlikely hero in this

WHAT'S IT WORTH?

A ratings guide to the movies

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

offbeat film by director Sam Peckinpah, who sets aside the blood and guts for a change and instead composes a rather pastoral cantata of the old West. Stella Stevens, David Warner, Slim Pickens and Strother Martin co-star.

Rating: \$3.

"The Film Flam Man" (1967), 8 p.m. Wednesday on Ch. 50. Originally 115 minutes. TV time slot: 120 minutes.

This time it's George C. Scott in an unlikely role as a traveling con-man whose proteges' inherent honesty results in splashes of merriment. Michael Sarrazin plays the apprentice, and fetching Sue Lyon co-stars with veteran character actors Harry Morgan, Jack Albertson, Slim Pickens, Alice Ghostley and Albert Salmi.

Rating: \$3.05



Avigdor Zoromp

Cast, conductor, make long opera worthwhile

By Avigdor Zoromp
special writer

One of the highlights of opera week was Wagner's "Die Valküre," the second part of the monumental four-opera cycle "The Ring."

The length of Wagner's operas is well known. That was the reason that Thursday's performance was scheduled for 7 p.m. rather than the usual 8 p.m.

While perceptions of the length are sometimes exaggerated — none of his operas lasts as long as 7-10 hours — the last curtain on this occasion came down around midnight, making it a challenge for those in the audience who had to rise early next morning for their daily chores.

FORTUNATELY, WAGNER'S inspiration and that of the cast and the conductor made most of these hours worthwhile.

The principal singers were most impressive. One change that seemed to be most welcome by the audience was the substitution of Hildegarde Behrens for Peter Kovacs in the role of Brunnhilde.

There is no intent to detract from the qualifications of the replaced singer or to compare her to her replacement. But Behrens' voice quality was excellent. She soared effortlessly into the high notes in her battle cry at the beginning of the second act. She was expressive in her tender dialogues with Wotan, her operatic father.

SIMON ESTES, who played the role of Wotan, projected convincingly through his rich baritone voice the image of the troubled, helpless, yet impassioned god.

Jon Vickers in the role of Siegmund gave such a powerful performance, one leads to lament that Wagner has kept his character silent during most of the second act before killing him off.

OTHER LEADING singers were

Johanna Meier (Sieglinde), John Marquardt (Hunding) and Mignon Dunn (Fricka). All have performed their roles with authority. Meier's voice had some excessive vibrato during the first act, but was better defined later.

Maestro James Levine did the best that could be expected with the limited orchestral forces fit in the small pit at Masonic Temple.

There was good coordination of the music with the stage action and good support, except at the beginning of the second act, when the orchestra occasionally overpowered Wotan's voice. While the small size was noticeable in the "Ride of the Valkyries" music, the "Magic Fire" theme was elegant.

THE STAGE production was based on the version used by Herbert von Karajan in "The Ring" performed during the Easter Festivals at Salzburg.

The stage fixtures weren't very elaborate, in contrast to the lighting effects, that Wagner would have undoubtedly envied.

These were particularly inspiring in the scenery transformation in the second act.

The scenery was deficient, however, in the third act, in which the Valkyries carry corpses of war heroes on the saddle of their horses on the way to Valhalla.

WHILE IT wouldn't be very practical to have live horses on the stage, there should have been some way for the Valkyries not to appear completely empty-handed, as was the case here.

We could use somebody of the caliber of King Ludwig, who provided Wagner with almost unlimited financial resources to construct an opera house of his dreams.

Stage deficiencies notwithstanding, this performance was a tribute to Wagner's operatic greatness.

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