



Second runs

Tom Panzenhagen

second runs for 8-18

"Omega Man" (1971), 12:30 tonight on Ch. 7. Originally 96 minutes.
"Omega Man" is an atmospheric, sci-fi film that will have you spellbound from time to time but which ultimately runs out of steam. Charlton Heston stars as an "ultimate war" survivor, and scenes in which he overpowers mutant survivors of the war are eerie, to say the least. Be prepared for a let-down though.
Rating: \$2.25.

"Call Northside 777" (1948), 8 p.m. Friday on Ch. 50. Originally 111 minutes.
James Stewart powers another atmospheric film but one which maintains a high level of interest from start to finish. This story of a newspaperman's investigation into a murder is told in a combination of film noir and semi-documentary terms. Lee J. Cobb, Richard Conte and E.G. Marshall star in the picture directed by Henry Hathaway.
Rating: \$2.05.

"How to Suffer a Wild Bitch" (1945), 1 Friday night on Ch. 4. Originally 90 minutes.
Just a thought: A generation ago youngsters flocked to the movies to see Annette Funicello and Frankie Avalon frolic on the beach. Today's kids take in matinees of "Private Lessons" and "Private School" starring soft-porn queen Sylvia Kristel of "Emmanuelle" fame. As well, Dwayne Hickman, Harvey Lembeck, Brian Donlevy, Mickey Rooney and, yes, Buster Keaton co-star in "Bikini".
Rating: \$1.90.

"Born Free" (1966), 2:30 p.m. Sat.

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

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

Monday on Ch. 7. Originally 96 minutes.

"Born Free" may be a travelogue but it's also a celebration of life. Virginia McKenna and Bill Travers star as the Kenya game wardens who befriended Elsa the lioness in this softspoken, touching film based on Joy Adamson's book.
Rating: \$3.15.

"The Wild Bunch" (1969), 11:45 p.m. Saturday on Ch. 7. Originally 142 minutes.

Sam Peckinpah's "Wild Bunch" is not the landmark film a lot of critics make it out to be. It is one heck of a dazzling western full of wonderful ironies and iconoclastic overtones. William Holden, Robert Ryan, Ernest Borgnine, Ben Johnson, Edmund O'Brien, Warren Oates and Strother Martin star as gunslungers running out of town to run in the west of 1913.
Rating: \$3.25.

"Some Like It Hot" (1959), 8 p.m. Tuesday on Ch. 50. Originally 120 minutes.

WARNING: For the second week in a row Ch. 50 is jamming a quality film into an inadequate time frame. "Some Like It Hot" runs 120 minutes and so does the time slot 50 allows for the Billy Wilder film. Really, guys. Cut "Beneath the Planet of the Apes" to ahead if you like, but not "Some Like It Hot."

Jarvi gives forceful, artistic performance

By Arvidor Zarom
special writer

The concluding program of the Meadow Brook Festival was conducted by the Estonian born conductor Neeme Jarvi. He is among the swelling ranks of talented Soviet performers who have chosen to leave their country and enrich our lives in the process.

He has conducted extensively in Europe and in this country and is presently the principal conductor for the Gothenburg Symphony.

The opening work on the program was "The Sorcerer's Apprentice" by Dukas. It is, of course, the single well-known composition by the composer, who lived twice as long as Mozart. This work was even more immortalized by the famous Walt Disney movie, "Fantasia."

Many of us might have a secret, or not-so-secret, yearning for a magician to perform our mundane tasks through magic tricks.

But a convincing performance of this work does require an early effort, which Maestro Jarvi evidently applied with great skill.

The other compositions on the program also featured musical descriptions of stories and images. These were the "Mother Goose Suite" by Ravel and "Pictures at an Exhibition" by Mussorgsky.

RAVEL, in fact, played a major role in the Mus-

review

sorcery work as well, since it is his orchestration which is commonly performed. It is one of the few cases in music in which an arrangement is superior to the original composition, which, in this case, was written for piano.

Thus, Ravel turned out to be the dominant composer in this closing program, after being featured in several other this season. The Ravel suite elicited a most convincing presentation of Ravel's impressionistic, sketchy style. Jarvi portrayed the various contrasting moods with authority.

There was the sprinkling of lightness in the Empress of the Pagodas scene, contrasted by the somber character of the subsequent movement, "Conversation of Beauty and the Beast."

The scenes in the "Pictures" also sprang to life in this performance. The generous orchestration of this work was applied here to provide a most vivid and authentic detail.

The first of these, "The Gnome," was performed in a heavier than usual manner, substituting the characteristic playfulness with gloomy overtones.

As the rest of the pictures were unfolding, the magnetic tension was overwhelming in spite of the familiarity of the composition. Familiar scenes, like the Ox-cart, the Marketplace and the Catacombs, among others, seemed to take on new significance, without loss of authenticity.

The concluding Great Gate of Kiev was one of the most convincing presentations of this piece. Jarvi and the orchestra demonstrated that there is more to it than pure loudness and a lot of bang.

The noise level, in fact, seemed to be reduced. But the gradual building up towards the smashing conclusion was forceful, yet extremely artistic.

There were a lot of prominent solo parts, especially in the heavy brass section. While the list of individual credits would be too long, one noteworthy instance was tuba player Wesley Jacobs, whose instrument seldom has the opportunity to share the limelight. On this occasion, with his clear and colorful passages, he underscored the important role of his frequently underrated instrument.

"Pictures at an Exhibition" is scheduled again in the opening program of the regular season of the Detroit Symphony Orchestra under Charles Dutoit. While this might point to some lack of coordination of the two events, it will give listeners who missed this performance a second chance. It also will pose some challenge to critics, who don't wish to repeat themselves on such short notice.

DIA shows western

Walter Huston will star in the 1932 Western classic "Law and Order" at 1 p.m. Tuesday-Sunday, Aug. 22-28, in the Afternoon Film Theatre's current series "The Old West, Vintage American Horse Opera" at the Detroit Institute of Arts Recital Hall.

Tickets at \$1 per person will be available at the door only.

"Law and Order" takes place in Tombstone City and follows Wyatt Earp (Walter Huston) and Doc Holliday (Harry Carey) as they try to make the streets safe for honest citizens. High point of the film is the legendary shoot-out at the OK Corral.

"The Sunshine Makers," a 1935 animated film, will accompany the full-length feature.

For a detailed Afternoon Film Theatre "Horse Opera" brochure, call the art institute ticket office at 533-2730.

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