



second runs

Tom Panzenhagen

"Tom Horn" (1980), 9 p.m. Saturday on Ch. 2. Originally 90 minutes. TV time slot: 120 minutes.

Steve McQueen's last film is an offbeat western that is iconoclastic and mythical at the same time. It subverts western lore while celebrating the rugged individualism of frontiersman Tom Horn, a hired gun who's framed for murder. Or is he framed? The film, in more ways than one, refuses any single point of view. Linda Evans and Richard Farnsworth co-star.

Rating: \$3.10.

"Dial M for Murder" (1954), 4 p.m.

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

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

Sunday on Ch. 50. Originally 105 minutes. TV time slot: 120 minutes.

Luminous Grace Kelly fills the big screen in the rarely seen 3D version of Alfred Hitchcock's film, from the Fred-

erick Knott play. She's less radiant on the small screen and the elements of 3D photography — which Hitchcock applied more subtly than his contemporaries — are lost on TV, too. Yet this essentially stagey film boasts an intricately woven plot, and fans of drawing room mysteries shouldn't be disappointed. Ray Milland, Robert Cummings and John Williams co-star.

Rating: \$2.90.

"Send Me No Flowers" (1964), 1 p.m. Wednesday on Ch. 50. Originally 110 minutes. TV time slot: 120 minutes.

Rock Hudson made a handful of films in the early 1960s in which he demonstrates an ability to play the comic leading man second to none — Cary Grant included. "Pillow Talk," "Love Come Back" and "Send Me No Flowers" (all with Doris Day) along with "Man's Favorite Sport?" are minor baubles as films but each features a lustrous performance from Hudson. Tony Randall, Clint Walker and Paul Lynde co-star in "Send Me No Flowers" in which Rock, who thinks he is dying, seeks a suitable husband for his widow-to-be. Norman Jewison directs.

Rating: \$2.80.

"Belief There" (1979), 8:30 p.m. Wednesday on Ch. 50. Originally 130 minutes. TV time slot: 150 minutes.

Hal Ashby's "Belief There" is an irritating film if you ponder its iconoclastic. Don't. Instead, let yourself be swept away by Peter Sellers' marvelous portrayal of a man who knows absolutely nothing about the world apart from what he's learned by watching TV. You may marvel so much that you'll even appreciate the film's very bizarre ending. Shirley MacLaine, Melvyn Douglas and Jack Warden co-star, from the novel by Jerzy Kosinski.

Rating: \$3.30.

"Plan 9 from Outer Space" (1958), 1:30 Friday night on Ch. 7. Originally 70 minutes. TV time slot: 90 minutes.

"Plan 9 from Outer Space" — perhaps the unintentionally funniest of the world's worst films — was highlighted in this space not long ago. It is so bad, though, that we can't let its reappearance go without at least noting its who, what, where and when. Now if you can figure out why this film was made, let us know.

Book details artist's life, work

By Susan Thygeson-Aktry
special writer

From its gold-rimmed cover to the pages that comprise it, everything about the book "Alvar" seems handsome and sensitive, like the man himself.

Published by Edmund Newman, Inc., of Massachusetts, "Alvar" represents an important literary introduction of the work of this writer to the English-speaking world.

It is a tastefully composed text that serves as a majestic pictorial biography of the gifted Catalan artist who is known to the European art world as Alvar but whose

full name is Alvaro Sotolongo Munoz-Ramos.

The biography paints a colorful mural, depicting the development of a unique painter, master lithographer and talented sculptor, from his childhood during the Spanish Civil War to his recent creation of ceramic sculpture in his atelier.

Perhaps the only valid criticism of the work is that it could have been slightly more carefully translated or proofread. Indeed, the line, "He lives in a house, open like a laugh..." must have lost something in translation.

HOWEVER, in all fairness, it can't be an easy

review

task to translate the thoughts of poets and artists from one hemisphere into terms understandable to non-poets and non-artists in another. All in all, Newman, et al., have done a remarkable job.

Jacques Lassaigne, former "conservateur" of the Museum of Modern Art of the City of Paris, who has known Alvar since their meeting in Paris in 1940, provides a brief but stimulating introduction to the book, rich with sensitive glimpses of Alvar's themes, his use of spiritualized figures, and his complex combinations of figures, still lifes, landscapes and ornaments.

His allusion to Alvar's "sincerely poetic inner world," from which Lassaigne says Alvar's art "emanates" is appropriately reverent, and reverently appropriate.

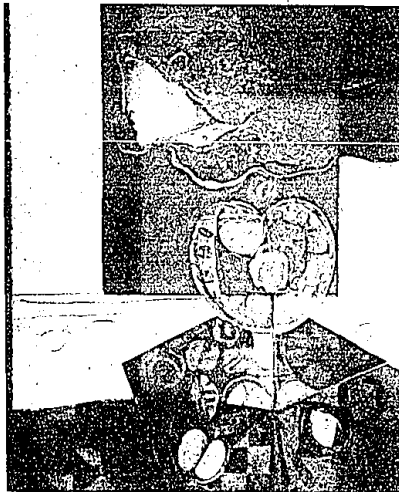
The "biography" section by Antoni Gausch, (who is surely also from Catalonia), is simply, though artfully, illustrated in black and white photographs, like cuttings from an old Spanish family album, which take the reader to faraway places and times.

Other fine photographs were provided by Photo Atelier Daguerre, Studio Rohan, and Zemaerom-Zerkowitz. All of the photography of Alvar's work translates the texture and color of his work vividly into the newer medium.

STEVE DAWSON'S photographs of the artist's hand clutching the tools of his trade and adorned by a painted sleeve, are particularly striking. So is his black and white close-up that captures the intensity of the artist at work.

However, the two-page photograph by Miguel Gausch which juxtaposes a blue-jeaned Alvar in front of his own work "Interiores," is perhaps the most captivating of all the photographs in the book.

Mallorcan author and poet, Guillem Cabrer, who also provided Alvar with poignant poems in Catalan to accompany his sables "Barcelona" and "Comence la Musica," renders a narrative that is like a welcomed poetic editorial commentary at selected intervals throughout the 124 pages of Alvar's oil paintings.



Graphic by Alvar, in his edition of 50, includes the mysterious woman who appears in one form or another in many of his works. The use of velled color and embossing are also frequently found in Alvar's paintings and graphics. His works and the book are available at Austin Galleries of Fairlane Mall, Dearborn.

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