

second runs

Tom Panzenhagen

"Bride of Frankenstein" (1935), 1 p.m. Saturday on Ch. 2. Originally 80 minutes.

Director James Whale made "Frankenstein" in 1931 and "Bride of Frankenstein" in 1935 with the two principles who appeared in the earlier film — Colin Clive as Dr. Frankenstein and Boris Karloff as the monster. But in "Bride" he added Elsa Lanchester, who plays two parts, including that of the bride, Ernest Thesiger as the mad scientist who forces Dr. Frankenstein to create the bride, Dwight Frye, whose portrayal of Igor, the gimp assistant, has become the model for such roles; and Una O'Connor, whose shrill voice and comic demeanor prove hilarious. (Look also for Walter Brennan and John Carradine in the cast.)

By credits alone, it's apparent that "Bride of Frankenstein" is a more involved, complex film than its forerunner. "Bride" doesn't hinge on the one-on-one byplay of the man and the monster as "Frankenstein" did. Its scope is wider and its plot line and acting not nearly as stilted. The actors in "Bride" actually had more room to move than they did in "Frankenstein" because Whale had removed most of the film from the cramped sound studios of Hollywood to the back lots.

But "Bride of Frankenstein" is not only a better film than "Frankenstein" for all the above reasons, it's better because it parodies the earlier film and because its humor and theme are more pointed.

When Mel Brooks made "Young Frankenstein" in 1974, most people did not know that his film was a parody of "Bride," and not of the original "Frankenstein," as many supposed, and that "Bride" itself was a parody of the earlier "Frankenstein" as well as a funnier, better film than "Young Frankenstein." Brooks plagiarized "The Bride of Frankenstein," and the movie he made wasn't as good as the original. Forty years before Mel Brooks, James Whale had his monster getting drunk on wine, woozy on cigar smoke, and buried by a match. Whale had more fun by reversing the roles of man and monster. In "Bride," the monster gains the upper hand on his creator and orders the doctor to do many of things Dr. Frankenstein had ordered the monster to do in the earlier movie.

On the pointed side of the slate, the monster in "Bride" doubles as a Christ figure, a motif hardly touched upon in "Frankenstein." In one scene the monster is tied to a cross and, in another, the tormented monster and a crucifix are

framed in a tableau that goes dark, leaving one to think of the monster as a sympathetic figure in need of understanding.

And then there's Franz Waxman's brilliant musical score — one of the best ever written for the screen. Waxman's music beautifully augments every

great sequence, from those shot in the dreary tombs to the finale in the laboratory, in which the bride comes alive — a sight and sound show to behold.

Many people look to "Citizen Kane" as the first great American film, but James Whale had Orson Welles beat by

six years.

"Fantastic Planet" (1973), 8 p.m. today at Forum Theater F-530 and 7 and 9 p.m. Friday at the Liberal Arts Theater, both on the Schoolcraft College campus, phone 591-6400, ext. 380, \$1. Running time 72 minutes.

Here's an interesting combination: an animated science fiction film which was made in France. The picture is the second in a Scholcraft College series which later in the year will feature such films as "From Here to Eternity" (Nov. 13-14) and "On the Waterfront" (Nov. 20-21).



backgammon

Michael Klolan
of the American Backgammon Club

BUILDERS

In order to create new points for both offensive and defensive purposes, you should not wait passively, hoping for a lucky number.

Instead, you must use your checkers actively as building blocks, positioning them to bear on points you wish to make so that the greatest number of dice rolls will be useful. The number of builders you have bearing on a particular point affects the chance you have of making that point.

For example, with three builders instead of two bearing on a point, your chances have doubled. With four builders instead of three, your chances have more than doubled to over 14 out of 35 ways to make a point.

In the example, white has rolled a 2-1. What is the best play?

Since your back runners are stuck, you may be thinking of playing safe by moving the spare checker from the 4 to the 1 point. This unproductive move

does nothing except remove a useful builder from the battleground.

You could move both checkers from the 8 point to the 7 and 6 points, creating two extra builders for a total of three. Your goal in this position should be to move to land on black when he vacates the 3 point. Black will no doubt use any 6 roll to escape with one checker.

The most effective play is to move both checkers from the 7 point to the 6 and 5 points. Now you have four builders on the 4, 5, 6 and 8 points that can bear on a black blot.

One key to winning at backgammon lies not in dramatic or exotic plays, but in carefully creating builders that work for you.

If you have a backgammon situation you'd like to see explained in a column, write to the American Backgammon Club at Box 599, Plymouth 48170, or call 459-5776.

HOME TABLE						BLACK						OUTER TABLE					
1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6
1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6
HOME TABLE						WHITE						OUTER TABLE					

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