



Second runs Tom Panzenhagen

"G-Men" (1935), 1 p.m. Friday on Ch. 50. Originally 85 minutes. James Cagney made his mark in gangster films of the early '30s — "The Public Enemy" and "Mayor of Hell" among them. By the mid-'30s, however, gangsterism in films was under attack by the Hays office and other censorship societies. So Warner turned Cagney into a law-abiding citizen. In "G-Men," Cagney plays a hoodlum who goes straight to track down underworld offenders. Robert Armstrong, Lloyd Nolan and Ann Dvorak also star. Rating: \$3.65.

"Bound for Glory" (1976), 1 p.m. Sunday on Ch. 50. Originally 147 minutes.

Cinematographer Haskell Wexler popularized the "steady-cam" technique that allows the camera mobility while keeping the picture steady in "Bound for Glory" and won an Academy Award for his efforts. However, the film's beautiful photography contradicts the picture's focus on musician Woody Guthrie's awakening to the evils of American society during the Great Depression. Still, David Caradine gives a fine performance as the folk singer and, though diminished by the cinematography, the film's theme emerges strong and clear. Rating: \$3.

"Dive Bomber" (1941), in two parts at 1 p.m. Tuesday and Wednesday on Ch. 50. Originally 133 minutes. Errol Flynn is at his watchable best

WHAT'S IT WORTH?

A ratings guide to the movies

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

In unpredictable roles. Here he's a scientist trying to prevent blackouts in fighter pilots. Of course the script allows Flynn his moments of awashbuckling by placing him in the cockpit of some of the test planes. After all, you couldn't ask Errol to send up a kid in a crate like that. Keep in mind, too, that Flynn was denied (or, some say, avoided) entry into the military during World War II. Maybe it's hindsight, but Flynn seems more intense than usual in his war-era films, and "Dive Bomber" is no exception. Rating: \$2.80.

"Your Past is Showing" (1958), 1 Wednesday night on Ch. 50. Originally 92 minutes. Peter Sellers and Terry-Thomas lead the cast of this humorous import from the heyday of British comedy films. The plot has something to do with community reaction to an avant-garde magazine, but of more interest are the brilliant characterizations created by the cast, many of whom you'll recognize from other period imports such as "The Man in the White Suit" and "I'm All Right, Jack." Rating: \$2.95.

Orchestra succeeds with demanding program

By Mary Jane Doerr
special writer

"Fantastic Stories Told With Symphonies" was the title of the West Bloomfield Symphony Orchestra's concert Sunday evening at West Bloomfield High School.

Both fantastic and symphonies should refer to the music. While the tales described were happy, tragic, and magical, so was the music and the way the orchestra performed it.

Ranging from Rossini's Overture to "La Gazza Ladra" to Prokofiev's "Cinderella Ballet Suite No. 1" to Berlioz's "Romeo and Juliet" finally to Strauss's "Till Eulenspiegel's Merry Pranks," the music selection was constant. It isn't a program selection a conductor would make unless he has competent musicians to handle it.

A full orchestra was needed for each number and principals in most of the sections performed as solo or duo throughout the evening. As a group, the orchestra was precise and provided clear sounds and expressive interpretation of the dramatic music.

review

Conductor Felix Resnick, who tends to be reserved, conducted the music with accuracy coupled with a sense of the dramatic and emotional. As the successful performance of this music depends on extreme accuracy in timing, Resnick's precision brought the piece off beautifully.

"La GAZZA LADRA" by Rossini composed during the height of Rossini's opera buffa career in 1817, began with a drum roll followed by the delightful melody characteristic of Rossini. It was performed in a clear matter-of-fact manner with enough lilt to give the melody in the strings the needed punch. Without a great deal of extra motion, Resnick managed to draw out expression and build intensity in his orchestra.

Beaux Arts Trio ranks with best

By Avigdor Zoromp
special writer

Our area is blessed with many outstanding chamber music programs by local, as well as visiting groups. Among the latter, the Beaux Arts Trio provides a rare and satisfying listening experience.

This was reflected by the unusually large crowd that showed up for the event, under the auspices of the Chamber Music Society of Detroit a week ago.

The trio, which came into existence in 1956, consists of pianist Menahem Pressler, violinist Isidore Cohen and cellist Bernard Greenhouse. One of the

distinguishing characteristics of this group is the members' unusual degree of intimate cooperation and complete integration of their distinct instruments.

IT IS ANALOGOUS to a fabric consisting of different materials woven into a superbly crafted artistic pattern. The works on the program consisted of trios by Mozart, Saint-Saens and Mendelssohn. The opening trio, K. 502 in B flat major, by Mozart, was possibly the most familiar work on the program.

While it is technically the least demanding of the three, it possesses

thematic richness indicative of Mozart's genius.

In this performance, one could not help noticing the deepness and subtlety of the composition. The themes seem light and carefree at superficial glance, but the musicians penetrated far beyond its deceptively simple surface.

THE SAINT SAENS Trio No. 1 in F Major is a fascinating composition that I had never heard before. According to comments made by Pressler after the performance, it was a widely performed work 60 years ago and served as a model for Havell's trio for a similar instrumental combination, written in 1914.

This is an early composition by Saint Saens, written in 1863, when the composer was 28 (he was one of the few composers who reached a ripe old age of 86). By all accounts, this composition deserves a more frequent performance.

WITH THE ESPECIALLY fine work of principal flute Allen Warner, principal oboe Katherine Caesar, all three excerpts — Romeo alone, love scene, and Romeo in the family vault — were enjoyable.

In listening to the dramatic moods as the interpretation of the orchestra revealed, one can only marvel at its composition only a few years after those of Beethoven and during the careers of Schumann and Chopin.

Strauss' rendition of the 16th century German story of "Till Eulenspiegel" concluded the program. This tone poem with which Strauss made popular the musical symphonic form at the end of the 19th century, is highly descriptive of the folk hero whose pranks and jokes outwitted everyone until Strauss added a musical twist to the ending of the story.

"Till Eulenspiegel" must pay for his crimes. Brian Bowman's E flat clarinet beautifully illustrated the hero's downfall as Karen Nixon's principal French horn represented the compulsive prankster.

The Mendelssohn Trio No. 2 Op. 66 in C minor is somewhat more familiar, perhaps due to its scherzo movement, which is very reminiscent of the scherzo in his famous octet.

IN ALL THREE compositions, Pressler's playing was meticulous, yet subdued, blending perfectly with the stringed instruments.

Even when playing double octaves, as at the end of Mendelssohn's opening movement, his sound was more expressive and refined than many pianists manage with a single melody line. He was visibly coordinating and cueing in the other members of the trio, resulting in precision that is rarely observed.

The pure, enchanting sound of the violin with the deep, colorful sound of the cello combined with the piano into a sublime and divine effect. While each instrument provided its unique ingredient, no sound was presented in isolation.

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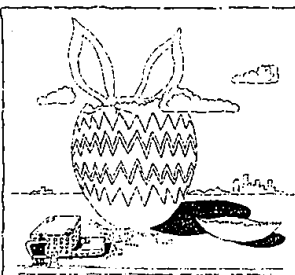
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