



# Second runs Tom Panzenhagen

"Butch Cassidy & the Sundance Kid" (1969), 8 p.m. tonight on Ch. 4. Originally 112 minutes.

George Roy Hill directed "Butch" as well as the recent "The World According to Garp." At the climactic moments of both films, Hill freezes an image on the screen and uses voice-over (or sound-over) only. The gimmick was fresh in "Butch," stale in "Garp," which is all the more reason to watch the earlier film and avoid the latter.

Katharine Ross co-stars with Paul Newman and Robert Redford. Ch. 4 will present the film with only one commercial break.

Rating: \$3.20.

"Westside Story" (1961), 2 Friday night on Ch. 2. Originally 151 minutes.

Supporting actors George Chakiris and Rita Moreno won Oscars for their roles in this updated story of star-crossed lovers — a factor that points to the problem with the film: The co-stars outline the lead performers, Richard Beymer and Natalie Wood, who are terribly miscast and offer nondescript performances, while the best thing that can be said about another lead actor, Russ Tamblyn, is nothing at all. Incredibly, the picture won 10 Oscars — including best picture and director — which gives one an idea of the Hollywood frame of mind during the Camelot years. Robert Wise and Jerome Robbins (in charge of choreography) direct; score by Leonard Bernstein and Stephen Sondheim.

Rating: \$2.

"Walking Tall" (1973), 1 Sunday night on Ch. 4. Originally 125 minutes.



## Aznavour sings

International singing star Charles Aznavour will appear in concert at 8 p.m. Friday at the Fisher Theatre in Detroit. This is the beginning of a six-week national tour after his engagement at the Lunt-Fontanne Theatre in New York. Aznavour was born in Paris of Armenian parents. He has composed more than 1,000 songs, recorded at least 2,000 albums.

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# 'Facade' presents '20s style avant garde

By Avigdor Zoromp  
special writer

When notified a few weeks ago about the scheduled performance of "Facade" at the Birmingham Temple, I was less than totally enthusiastic.

For one thing, there are so many area events featuring musical works that have been tested through time and proved worthy. In addition, William Walton, who composed the music to these poems of Edith Sitwell, isn't on many people's top list of favorite composers.

This isn't meant to detract from the achievements of one of the leading English composers, who died recently at 81. But since not every composer can have one's undivided attention, this composer, with many others, has been pushed to the back of my mind.

The evening, however, turned out to be a welcome surprise. The program was conducted by Dr. David Daniels, conductor of the Warren and Pontiac-Oakland symphony orchestras, among his many activities.

THE PERFORMERS were mostly members of the Detroit and Warren symphony orchestras. The reciters were Brenda Ellison and Charles Greenwell, well-known to the listeners of WQRS, the classical music station, which sponsors this program.

Ellison is no longer on the station's

## review

staff, but is now a director of Renaissance Concerts and an integral part of the music scene in Detroit.

The first part of the program featured works by Faure, Benjamin Godard, Rachmaninoff and Terry Riley. The most familiar among these is the "Sicilienne" by Faure, which was accurately performed by flutist Wendy Hommeyer and pianist David Wilson.

The most substantial work was the Sonata in G Minor for Cello and Piano by Rachmaninoff, of which only the last two movements were played. It is a little-known composition, to which the performing musicians were introduced only recently.

Cellist was Richard Von Foerster, who plays with the Warren Symphony Orchestra. This composition certainly deserves to be played more frequently in its entirety.

The least appealing piece, in my opinion, was that by Riley, titled "In C." It is based on the tonality of the C major key, moving gradually from the tonic to the dominant and back, with choroidal insistence. Perhaps a more fitting title would be "Tonality with Banality."

BY NOW, THE reader probably wants to ask what "Facade" is all about. It is based on a set of poems by Dame Edith Sitwell. The music was composed in 1921.

The poems themselves are abstract, designed to convey effects produced by sounds, with an assortment of inflections and intonations, portraying various rhythmic patterns and rhymes. The words themselves have no conventional logic.

It might prove to be quite disconcerting to try to analyze the meaning of a phrase like,

"Lady Venus on the settee of the horseshair sea."

But with the capable voices of Greenwell and Ellison, these seemingly meaningless phrases came to life, sounding at times profound and alternately humorous. It wasn't plain reading, but rather a rhythmic articulation, occasionally sung with a melody.

Some of the titles suggest a dance pattern, like "Country Dance," "Polka," "Valse." Some of the merry tunes were familiar folk melodies. The pace ranged from fast and merry tongue-twisters to slow and measured recitation.

If this description doesn't in itself make the work sound appealing, it is due to the fact that it is unlike any conventional musical experience.

No verbal description would be an appropriate substitute to an actual listening. While the form is unconventional, it doesn't resemble by any means some of the weird, avant garde music encountered today.

As mentioned earlier, it is a 1921 composition, and the overall impact is rather pleasing and aesthetic. Thus, a book should not be judged by its cover, and a musical composition should not be judged by its verbal description.

# 5 plays comprise summer festival

The Hilberry Repertory Company will present five plays in five weeks for Wayne State University's 1983 Summer Theatre Festival.

Comedies and mysteries will be featured, and a children's production will be included. The plays will be performed in rotating repertory in two theaters — the Hilberry and the Studio (downstairs at the Hilberry) — from July 6 through Aug. 6.

Leonard Leone, director of the Wayne States University Theatres, has announced the following schedule of plays:

"How They Run," farce by Philip King; "Dial M for Murder," Frederick Knott's Broadway and film melodrama; "The Runner Stumbles," Milan Sitt's murder mystery and human drama based on a real Michigan murder trial; and a new play, "Key Exchange," by Kevin Wade, a comedy of youth that just ended a long run Off-Broadway.

Performances are scheduled for 8 p.m. Wednesdays-Saturdays.

FOR THE children, the Hilberry company will offer "Steal Away Home" by Aurand Harris, author of last summer's children's play, "Cinderella: A Toby Show." It is the story of two runaway slaves who are helped on their way north by people of the underground railroad.

The play had a limited run last season at the university's Studio. Performances will be at 10:30 a.m. Tuesdays-Thursdays and 1 p.m. Mondays July 12 and 28.

The Hilberry company's repertory follows the premiere production of "To Glean It Around," drama by Detroit's Bonnie Lee Moss Rattner based on "Their Eyes Were Watching God," a 1937 novel by Zora Neale Hurston which has been enjoying a popular revival.

Performances are scheduled Wednesday-Saturday, June 8-11, 22-25, at the Hilberry, opened the summer festival.

A brochure with complete information about the plays, performance schedule and ticket prices may be requested by calling 377-3072, or by mail from Wayne State University, Theatre Box Office, Detroit 48202.

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