



## Second runs

### Tom Panzenhagen

"Plan 9 From Outer Space" (1958), 4 a.m. Saturday on Ch. 7. Originally 79 minutes.

Touted far and wide as the worst film of all time, "Plan 9" actually is one of the funniest films you'll ever see — unintentionally funny, to be sure, but funny all the same. Veteran vampire Bela Lugosi died during filming and was replaced by the producer's dentist. From their performances you'd think all the actors in this film are dentists. You won't believe the sets, costumes or the plot, which concerns grave robbers joining a telenovela and felling the schemes of a band of half-witted gangsters. Eleven-year-old Rick was still a few pips shy of puberty in 1952, but a 26-year-old Rock Hudson is on hand to provide the sights. Ozie, who has already achieved radio stardom by this time, but their series was just making the transition to film and TV. Jim Backus co-stars.

Rating: \$3.50.

"Here Come the Nelsons" (1952), 11:30 a.m. Sunday on Ch. 50. Originally 76 minutes.

Ozlie, Harriet, David and the irrepressible Ricky co-star in a dated but amusing film that finds the Nelsons joining a telenovela and felling the schemes of a band of half-witted gangsters. Eleven-year-old Rick was still a few pips shy of puberty in 1952, but a 26-year-old Rock Hudson is on hand to provide the sights. Ozie, who has already achieved radio stardom by this time, but their series was just making the transition to film and TV. Jim Backus co-stars.

Rating: \$2.75.

"The Time Machine" (1960), 4 p.m. Sunday on Ch. 50. Originally 103 minutes.

George Pal, a Hungarian-born puppeteer, brought a unique blend of inventiveness and technical wizardry to Hollywood and, in the sci-fi crazed '50s, directed such singular films as "Destination Moon," "When Worlds Collide" and "The War of the Worlds." "Time

### WHAT'S IT WORTH?

A ratings guide to the movies

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

Machine," on the other hand, although frequently compelling and scary, does not hack (as Pal's earlier films do) on backyard sci-fi themes — in this case, time travel. That makes "Time Machine" a rather ordinary film. Rod Taylor and Yvette Mimieux co-star.

Rating: \$2.60.

SONNY DAZE: "Tall Story," a 1960 film starring Jane Fonda and Anthony Perkins, was given only a \$2.40 rating in this space last week, but when Channel 50 and Sonny Daze did it, it shouldn't happen to a dog of a film. Even though the 1 o'clock movie fills a two-hour time slot, the 91-minute comedy was cut mercilessly. Midway through the film, a key sequence in which Perkins receives a bribe to throw a basketball game was cut. Everything thereafter made little sense. Why the cut? So Sonny would have more time for phone calls, of course.

Film fans would prefer that movies never be cut for TV. Assuming that's an unreachable dream, for reasons of time and censorship, at the very least TV stations can take care not to cut the meat out of motion pictures. And Channel 50 should take care to realize that viewers tune in to its 1 o'clock movie to see a movie, not to hear the spuriously sunny Sonny Daze.

## Comedy-drama continues at DIA

"Do You Know the Ibo," a new comedy-drama by Detroit playwright Hal Youngblood, continues its four-week premiere engagement at the Detroit Institute of Arts prior to its national tour.

Four performances are given each week, at 8 p.m. Thursdays-Saturdays and 6:30 p.m. Sundays, through July 10 in the art institute auditorium. Tickets at \$8 may be purchased through the museum ticket office and at the door. For ticket information, reservations and group rates, call the museum ticket office at 832-2730 from 9:30 a.m. to 5 p.m. seven days a week.

Focusing on one family and its immediate community, this new work examines the dilemma family members face when a loved one lives longer than expected — paralleling Ibo life-rituals of Nigeria, West Africa.

LEADING THE cast is Detroit actress Evelyn Orbach, who also starred in Youngblood's "Dead Ringer" and last year's "The Subject Was Roses" at the Music Hall.

Other principals include Nicholas

Calanni, director of "Dead Ringer," Edward Albert's "Zoo Story" at the Attic Theatre and "The Subject Was Roses," and Mary Bremer, veteran of the Fourth Street Playhouse and the University of Detroit's "The Theatre."

Supporting are Rachel and Leah Ankeny, Jim Roggebeck, Linda Hill, Peggy Thorp, Edward Thorp, Charles McGraw and Augustus Williamson, all upstaged by Buck, an Old English sheep dog.

Youngblood, best-known as producer of J.P. McCarthy's radio and TV shows, has written widely for local and national television. He describes this latest effort as "our chance to eavesdrop, to share the joy, the tender memories, the anguish and the loving of family we come to recognize as our own, caught by the passage of time between reality and a fragile heartbeat."

Gary Andrews, star of three earlier Youngblood productions, makes his directorial debut with "Ibo." Sets were designed by Wayne State University Hilberry Theatre's Russell Smith and lighting by the art institute's A. Norman Hamlin.

By Debi Barsamian  
special writer

Spotlight Players' production of "Broadway Musical Revue," presented Thursday-Saturday at the John Glenn High School cafeteria in Wayne, was intended to offer less experienced members of the group an opportunity to direct small scenes and musical numbers from memorable Broadway shows.

The idea was that as a result of this valuable experience, these members would be able to take on larger responsibilities in the future.

The intent was good, but its execution was something less than that. In all honesty, it was like sitting through Cousin Edna's dance recital.

Don't misunderstand, I applaud the Spotlight Players and its willingness to groom and teach newcomers. Attitudes such as these will ensure that community theater continues to flourish. After all, the Cousin Ednas of today may well be the quality directors of tomorrow.

THERE ARE, however, fundamental requisites of good theater. One of these is pacing. This production lagged from the opening number through the finale.

By Louise Okrutsky  
staff writer

It seems like a dream out of the Mickey Rooney-Judy Garland musicals of the 1940s — a determined young man wants to sing and dance his way around the world.

At age 18, Jim DeClerck is doing more than idly nursing a dream once seen on the silver screen.

Already accepted as a touring member of the Up With People musical ensemble, the Rochester-area resident is hard at work earning the \$5,300 to meet the tuition.

By selling flowers on weekends, conducting bowlatons and washing cars, the Avondale High School senior has whittled his latest goal to \$2,500. He needs to raise the cash before reporting for a four-week training session in Tucson, Ariz.

DeClerck's share of the money will cover half of his room and board, and travel expenses for 10 months of touring through the United States and Eu-

## review

Where were the more knowledgeable members of the troupe? This basic flaw should have been recognized and corrected.

This was a sorry characteristic. Had the pacing between numbers been more quick and precise and the energy level of the entire cast been more elevated, the evening would have been thoroughly entertaining.

I must question the decision to present this revue in cabaret style. It was much too difficult for the performers to enter and exit the free-standing stage. The time that elapsed between each scene was simply too long.

In a more positive vein, compliments go to Gail Susan Mack and Carl Lenhoff for the conception and organization of the musical revue. Their selections and planning made for what could have been a pleasurable theater.

And there were satisfying moments. The "West Side Story Rumble" was

wonderful. Mary Jo Cebello's choreography was startling and truly exciting. Bob Weibel can be congratulated for his direction of the musical number "Money, Money." Dawn Cooper and Art Mahoney displayed energy and enthusiasm and were really entertaining.

JOHN EASTMAN's blocking of the "Kiss Me Kate" scene was intelligent and effective. Gail Susan Mack and Kevin Totlis were very good as Kate and Petruchio.

Hats off to Carla Lenhoff and Helen DeJulio. Both were newcomers to the art of direction and their work indicated talent and potential. Lenhoff, particularly for her "Music Man" scene, and DeJulio for her work with children in "Hard Knock Life" and "I Won't Grow Up."

Lighting was functional. It was not very imaginative and did nothing to enhance the evening's entertainment. That is understandable if the Spotlight Players thought its creation should be a low-budget experiment. In a classic musical revue, however, lighting would contribute significantly to the sensation and glamour of the production.

Lix Potter served as pianist. Her accompaniment was very good. She appeared to consider and support the soloist as well as provide the music.

One area in which the overall performance suffered was the tempo of some of the musical numbers. The vocalist, at times, lagged behind the accompaniment. This might have been due to the inexperience of some of the performers. The use of a drummer along with the pianist might have made the vocalist more aware of the tempo.

"BROADWAY MUSICAL Revue" lacked cohesiveness and consistency. There were shining moments amid tediousness. The resulting contrast between good scenes and bad was too apparent and too drastic.

Generally the performances required more energy, enthusiasm and more upbeat attitude expressed by all concerned. This positive motivation might have improved the pacing as well.

The finale was "There's No Business Like Show Business." Unfortunately, that number is only appropriate if the show works.

## Teen works to join Up With People

rope. The remainder of his expenses will be paid through Up With People grants.

"THEY HAVE so much energy," DeClerck said about the Up With People members. "They're so enthusiastic about the program. They want to talk to people. The group has kids from all different countries."

After seeing the group perform twice and after interviewing for it, following both concerts — DeClerck is enthusiastic about the show he'll help present during the coming year.

"I just thought they were a great group," he said.

Last year, interviewers for the group told him he was, as a high school junior, too young to participate. Group members must be between 18 and 25 years old.

"They say that if they accept people before their senior year, they sometimes change their minds," DeClerck said.

TIME DIDN'T alter DeClerck's de-

termination. Just like those plucky young people in the Andy Hardy movies, he tried one more time to follow his dream.

This year, he was accepted after being interviewed following the group's performance at Troy Athens High School.

As a followup to the interview, he sent a tape-recording of his singing ability.

The admissions interviews don't concentrate on musical ability. Instead, they're designed to gauge an applicant's ability to communicate with others and function in a social setting.

On tour, those social skills will be crucial since Up With People members stay with host families.

WHILE WITH their hosts, Up With People members are expected to function as part of the family, doing the same things as the others, according to DeClerck.

The youngest in his family, DeClerck is receiving fund-raising help from his

four brothers and two sisters and family friends.

One of those friends, Jeff Stork, an Avon Township firefighter/dispatcher who went to school with some of the older DeClerck children, helped stage a recent bowlathon to help raise money.

"He's like a little brother to me, more or less," said Stork.

WITH THE help of Auburn Lanes in Auburn Heights, DeClerck bowled 172, games in 17 hours on May 20, raising \$1,000 for his trip thanks to pledges from neighbors and business people, who sponsored him.

By the success of the bowlathon, Stork is helping organize a carwash to help his friend raise the remainder of the dollars needed. However, they still need to find a suitable location and event sponsors.

After using all of his spare time to raise money, DeClerck will be able to bid farewell to free time. He said he has been told Up With People routinely puts in 15- to 17-hour days during their 10 months of touring.

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