



second runs Tom Panzenhagen

"Tora! Tora! Tora!" (1970), 8 p.m. tonight on Ch. 50. Originally 143 minutes. TV time slot: 180 minutes.

Credit this film for accomplishing the difficult: presenting sets of events with foregone conclusions and maintaining a high level of suspense. A nice touch, too, is that the attack on Pearl Harbor is told from both American and Japanese points of view. Martin Balsam, Jason Robards, Joseph Cotten, E.G. Marshall and James Whitmore co-star.

Rating: \$3.15.

"My Name is Nobody" (1974), 2:30 tonight on Ch. 4. Originally 115 minutes. TV time slot: 120 minutes.

"My Name is Nobody" is part send-up, part personification of spaghetti westerns, and it's very easy to look at and highly entertaining. Henry Fonda, Terence Hill and R.G. Armstrong star in a film that doesn't mince words but does provide action galore.

Rating: \$2.55.

"Fun with Dick and Jane" (1977), 8 p.m. Friday on Ch. 50. Originally 95 minutes. TV time slot: 120 minutes.

Here's a mindless, little comedy noteworthy for one thing: an impeccable supporting performance from Ed McMahon. Why hasn't Johnny's ad-lick made more films? George Segal and Jane Fonda star.

Rating: \$2.60.

"Carrie" (1976), 8 p.m. Tuesday on Ch. 50. Originally 87 minutes. TV time slot: 120 minutes.

Brian DePalma's only good film is a very good film. Sissy Spacek stars as a painfully shy high school student com-

WHAT'S IT WORTH?

A ratings guide to the movies

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

ing to grips with her newly discovered telekinetic powers. The build-up is flawless, the suspense excruciating and the climax wonderfully cathartic. Unfortunately, "Carrie" has been cut for TV before and that danger persists this time around. Piper Laurie, John Travolta, Amy Irving, Nancy Allen, Betty Buckley and William Katt co-star. Incidentally, look closely at the film's eerie, last sequence and you'll note that it was shot backward and is run backward in order to give it an added dimension of other-worldliness.

Rating: \$3.30.

"The Howling" (1981), 8 p.m. Wednesday on Ch. 50. Originally 91 minutes. TV time slot: 120 minutes.

Why did they make so many werewolf films in 1981? There was "Wolfen," "An American Werewolf in London" and "The Howling," which may be the best of the pack. Its story-line strains credulity, even for a horror film, but De Walle excels as a TV film reporter out to uncover a cult of werewolves. TV news comes under some broadside along the way, and Rob Bottin's special effects are first rate. Patrick Macnee, John Carradine, Slim Pickens, Kevin McCarthy and Denis Dugan co-star.

Rating: \$3.10.

After weeks of anxious expectations, the beginning of Maestro Gunther Herbig's tenure as music director of the Detroit Symphony Orchestra has begun.

Herbig's official debut Saturday consisted of an all-Beethoven program. It was broadcast over the classical music station WQRS and was seen on WDIV-TV (Channel 4). In spite of other major events downtown, including the Hearn's boxing match, the musical event was sold out.

In a rare occurrence, Detroit's Mayor Coleman Young came on stage to speak briefly before the concert. He made his presence clear by indicating that he wouldn't stay for the concert but would attend the flight instead. Hopefully, he will find a less hectic opportunity to enhance his musical horizons.

Thus, stumbling between these ceremonies and over a seemingly endless network of cables and microphones placed in entrances and passageways, we maneuvered our way to our seats for the music.

IN TERMS of making a program pleasing and appealing, the choice of Beethoven is a safe bet indeed. The one possible risk is that of predictability, which is the common pitfall of the standard repertoire.

Here, Herbig proved masterful by exposing us to a Beethoven we rarely hear in live performances. The compositions themselves are among the most frequently performed works — the Leonore Overture No. 3, the Violin Concerto and the Symphony No. 7. The rare aspects in terms of the quality of the performance was manifested especially in the Leonore Overture and the concluding symphony.

The opening overture came through as a substantial, dramatic piece of music. After all, Beethoven didn't engage in his painstaking revisions to come up with yet another cute, inconsequential tidbit.

A case in point was the trumpet fanfare, customarily sounded behind the stage. In this performance, the first fanfare sounded more remote than the second, which in itself might be only a trivial detail. But the combination of such details resulted in the total, moving impact of the work.

The soloist in the Violin Concerto was German-

review

born Edith Peinemann, who appeared here almost two years ago. There is no question that her talent and ability are impressive and substantial. There is some doubt, however, that this particular masterpiece is the best suited vehicle for her particular talent.

WITH THE exception of a noticeable blunder in the final movement, Peinemann demonstrated a remarkable technique. The clarity of her tone was exemplary. Yet her lines lacked the necessary full body, even though they were, as a whole, very articulate.

This was especially true in the first and third movements. But in the middle movement, her style created the feeling of a cliff-hanging suspense. In retrospect, it seems that the Khachaturian violin concert, which she played during her previous engagement here was far more suitable for her.

The ultimate in rewarding moments was attained in the performance of the seventh symphony. It is frequently suggested that Beethoven's odd-numbered symphonies, except No. 1, are more dramatic and, possibly, more significant than the rest. While this might be true, it does not imply that the former should be lifeless and stagnant.

This performance showed that drama, triumph and joy can combine into a formidable force. The dynamic range was wide, with the stormy cresc-

cedos resembling those in a Brahms symphony. The pauses between movements were minimal, which had mixed effects. Between the first and second movements, for instance, this makes good sense. The A minor opening chord in the second movement doesn't make much sense unless it is perceived as a bridge between the concluding A major chord in the first movement and the main theme of the second.

Between the second movement and the scherzo, however, a longer pause seems to be in order. But what truly counts is what takes place between the pauses. One is seldom privileged to hear such a vivacious final movement with an accelerated coda that provided it with an even more climactic impact.

If this event is any indication, the Detroit Symphony Orchestra and its new director are off to a good start.



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