



second runs

Tom Panzenhagen

"In the Heat of the Night" (1967), 8 p.m. today on Ch. 50. Originally 109 minutes. TV time slot: 120 minutes. Two stars rarely interact as well as Rod Taylor, as an intrepid Southern sheriff, and Sidney Poitier, as a shrewd northern lawyer, do in Norman Jewison's "In the Heat of the Night," Oscar-winning best film of 1967. Warren Oates and Lee Grant co-star in this classic exploration of many-sided Southern justice. Rating: \$3.40.

"Klute" (1971), 12:45 Sunday night on Ch. 7. Originally 114 minutes. TV time slot: 130 minutes. Trivia time: Who stars as Klute? Not Jane Fonda, who won an Oscar for "Klute," but soft-spoken Donald Sutherland, whose screen personality is the antithesis of Fonda's, which makes "Klute" all the more complex and enjoyable. Roy Scheider and Jean Stapleton also turn up in this intriguing whodunit, directed by Alan Pakula. Rating: \$3.20.

"Still the Beaver" (1983), 9 p.m. Monday on Ch. 2. Made for TV. TV time slot: 120 minutes. It's not often a made-for-TV movie is not often in this space, but if you're between the ages of a little jerk (under 12) and practically ancient (over 30), you have to have a soft spot for The Beaver, his brother, Wally, Mrs. Cleaver and Eddie Haskell, too. Jerry Mathers, Tony Dow and Barbara Billingsley star in this reprise of the early-60s TV show. The script and acting are second rate, but the memories they'll stir are! Rating: \$3.

WHAT'S IT WORTH?

A ratings guide to the movies

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

"Damnation Alley" (1977), 9 p.m. Monday on Ch. 4. Originally 91 minutes. TV time slot: 120 minutes. The special effects are outrageously bad, but plot twists and characterizations carry the day in "Damnation Alley," a low-budget, sci-fi thriller starring Jan-Michael Vincent, George Peppard, Paul Winfield and Dominique Sanda. The storyline reads like "A Team" episode, but give it a chance, and you'll be hooked by the time the killer beetles take over the bombed-out city. Rating: \$2.95.

"Body and Soul" (1947), 12:10 Monday night on Ch. 9. Originally 104 minutes. TV time slot: last program on Ch. 9 schedule. Just a footnote: It's good to see Ch. 9 back on the TV movie bandwagon with flicks at 12:10 Saturday through Thursday nights. John Garfield stars in "Body and Soul," a vivid fight film and scathing indictment of the boxing game. Lilli Palmer, Anne Revere and William Conrad co-star. Rating: \$3.15.

Jerzy Semkow shows his skills

By Avigdor Zaromp
special writer

In a time in which narrow specialty is the rule, it is rare to encounter a person with a truly broad range of skills. Indeed, nobody can be expected to master everything under the sun.

If guest conductor Jerzy Semkow has any weaknesses, they were definitely not present in his three programs with the Detroit Symphony Orchestra (DSO). The first two featured works of large orchestral dimensions, by Brahms, Stravinsky and Tchaikovsky. His last program, on the other hand, featured works on a smaller orchestral scale which were, nevertheless, no less profound. These consisted of works by Schubert and Mozart.

The opening Symphony No. 5 by Schubert is a cheerful, youthful composition. According to available reports, it had been performed by the DSO on only one previous occasion, which is quite surprising.

One of its major challenges isn't its technical difficulty, but rather the opposite. It doesn't have the immense drama of the "Unfinished" or the tow-



Avigdor Zaromp

ering magnitude of No. 9. To present it in a manner that won't make it sound trivial is a task that isn't easy to fulfill.

SEMKOW and the DSO pulled it off with a reduced, chamber size orchestra, in a manner that combined intimacy with significance.

The celebrated soloist that evening was pianist Alicia de la Rocha, who played Mozart's Piano Concerto No. 24 in C minor. De la Rocha had appeared in Detroit earlier this season in a recital at Orchestra Hall. Having the opportunity to hear her twice in one season is a rare stroke of luck.

The Mozart C minor Concerto is often perceived

as a showy, thundering composition. Few can resist the temptation to blast these diminished events in the orchestral introduction with full force.

Then, there are passages in the first and last movements that tempt the performer to rip the piano apart — the variation with the accompanying triplets in the last movement is just one such example. This performance convincingly demonstrated how wrong this perception could be.

De la Rocha didn't lounge off her seat, nor did she try to impress the audience with overly thundering sounds. She's hardy moved during the entire work.

But, the elegance and magic of her performance were of the kind that are rarely equaled. She doesn't lack technique, a sample of which was evident in the first movement's cadenza. But her technique was used exclusively to serve the music, rather than the performer.

The second movement has no significant technical demands, and in a flashy performance it seems almost obsolete. This was one instance in which this magnificent movement was given its true perspective.

'Evita' tour to play Ann Arbor

"Evita," the award-winning, international musical hit, will play two performances at 8 p.m. Thursday-Friday, April 26-27, at the Michigan Theater, 605 E. Liberty in Ann Arbor.

Tickets at \$25.50, \$20.50 and \$14.50 are available in the Manager's Office inside the Michigan Theater or by calling 668-8397.

The musical is based on the meteoric rise of Eva Peron from illegitimate, poverty-ridden, small-town girl to Argentina's idol, the all-powerful wife of dictator Juan Peron.

This smash Broadway hit, winner of seven Tony awards including best musical, is directed by Harold Prince. Lyrics by Tim Rice and music by Andrew Lloyd Webber. Webber's new musical "Cats" is a current Broadway hit.

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