



second runs
Tom
Panzenhagen

Television treat: horror classics

"The Exorcist" (1973), 8 p.m. 10-day on Ch. 50. Originally 121 minutes. TV time slot: 150 minutes.

The compelling title about director William Friedkin's "The Exorcist" is that it telegraphs every shock you can expect to get out of your socks. There are no chills in this film from the William Peter Blatty bestseller, only upfront scenes of depravity that will horrify the most nonchalant movie viewer. "The Exorcist" was among the first entries in a new wave of horror films that has swept Hollywood in the last decade, and it's certainly among the best of that lot. Among the worst: "Exorcist II: The Heretic," which airs at 8 p.m. Friday on Ch. 50. Linda Blair, Ellen Burstyn, Jason Miller, Max Von Sydow, Lee J. Cobb and Mercedes McCambridge (as the voice of Satan) are

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

co-star in "The Exorcist."
Rating: \$3.10.

"Frankenstein" (1931), 12:30 p.m.
Saturday, Nov. 2, Ch. 2. Originally 71
minutes. TV trimmings: 70 minutes.

Those of us weaned on the "sophis-
ticated" horror films of the last dec-
ade may find this hard to believe, but
the visage of Frankenstein's monster
50 years ago created the same panic
as "The Exorcist" 10 years ago.

Adults were terrified, and youngsters
had nightmares about the ghoulish
character created by novelist Mary
Shelley and enhanced by director
James Whale and actor Boris Karloff
— menacingly billed only as *Karloff*
in the film's credits. In fact, "Frank-

entire" holds up pretty well after all these years, apart from the stylized performance of Colla Cline as the mad scientist, Victor Frankenstein. But Karloff is excellent, wonderfully horrible with rathos, and Dwight Frye is the quintessential mad scientist's sidekick, Igor. Mae Clarke, who got that grateful in the face from Jimmy Cagney in "Public Enemy," co-stars.

Rating: B3.

"Dracula" (1931), 1:40 p.m. Saturday on Ch. 2. Originally 75 minutes. TV time slot: 100 minutes.

It's a little different from the same culture shock as "The Wolf Man," with an additional drawback: It wasn't as good as "Frankenstein" in the first place. Bela Lugosi, of course, created the film's best-remembered Dracula — a vampire role off-limits, then, according to biographers, who point out that Lugosi was buried in his Dracula garb. But this film is simply sluggish, and even Dwight Frye, co-starring this time as the maniacal doctor, is a little off-kilter — can breathe any life into it.

Rating: C2.

Warming a little to modern music

By Avigdor Zaron
 a noted writer

The barriers between modern music and audiences are formidable even by the most optimistic standards.

The series presented by the Detroit Contemporary Chamber Ensemble has gone a long way towards breaking down some of these barriers. On previous programs, local and other little known American composers have been featured. The latest program went to the roots of 20th century music.

The name of Arnold Schoenberg is universally known today, even though his music is still not universally endorsed. This is also the case with his prominent disciples, Anton Webern and Alban Berg.

REGARDLESS OF one's taste, the position of these three important proponents of modernism and atonality is universally acknowledged. For the present day listener, it is difficult to grasp emotionally even the statement of the fact, that this music played an important role in Viennese life during the early decades of this century.

The performers were Detroit Symphony Orchestra musicians and other local performers, known to regular listeners of chamber music events as extremely talented. Major roles were played by pianist Robert Conway and soprano Edith Digory. Space precludes detailed mention of all the performers, and this is no reflection on their quality.

The FIRST portion of the program consisted of mostly short selections of Webern and Berg, opening for short pieces for violin and piano by Webern were an example of extremely compact, yet meaningful, statements.

While I wouldn't go as far as characterizing them as major masterpieces, they merit serious attention. These are followed by short pieces for clarinet and piano by Berg and a short quartet by Webern.

The largest scale piece in that part of the program was the adagio movement from the Chamber Concerto by Berg. This was also, the most expressive and least academic of these pieces.

STYLISTICALLY, IT is similar to Berg's violin concerto and is very accessible and listenable. The second part of the program provided a unique opportunity to hear a live rendition of the Pierrot Lunaire song cycle by Schoenberg, set to poems by Albert Giraud. This work, composed in 1912, features an idea that is considered revolutionary even at present.

The singing is done in the Sprechstimme, or speaking-voice manner. There is no definite pitch or melody, but relative shifting of the pitch and intonation according to the nature of the text.

While it was originally composed with a German translation in mind, Schoenberg himself encouraged the performance in the language of the audi-

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Hilberry names festival shows

Five shows in five weeks will take the stage at the Hillyberry Theatre for Wayne State University's 14th Summer Theatre Festival, July 5 through Aug. 1, in Detroit.

Music, melodrama, comedy and drama will be included in the festival on the WSU campus. Brochures with complete schedule and ticket information may be requested by calling the box office at 577-2972.

"Cole," an entertainment based on

the words and music of Cole Porter, will alternate with Emlyn Williams' "A Murder Has Been Arranged," on the Hilberry Theatre stage.

Alan Ayckbourn's "Relatively Speaking" and "The Prodigals," two short plays of black life by Don Evans, will rotate in the Studio Theatre downstairs.

"Flashback" produced especially for children will be performed at matinees on the Hilberry stage.

Argentinian film to be shown

"Time for Revenge," a 1932 Argentinian film (English subtitles), will be shown by Detroit Film Theatre at 7 and 10:30 p.m. Friday, May 25, at the Detroit Institute of Arts theater.

The museum theater is entered through the John R Street marquee doors, on the east side of the complex.

Tickets at \$2.25 general admission are available at the museum ticket off-

ice and at the door. For further information, call the ticket office at 832-2730 during regular business hours.

"Time for Revenge" is a thriller about a worker trying to fake a dynamite accident to collect insurance. The film received the Grand Prize for Best Picture at the Montreal World Film Festival and the Biarritz Film Festival in France.

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
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