

Television treat: horror classics

day on Ch. 50. Originally 221 minutes. TV time slot: 150 minutes.
The compelling thing about director William Friokins "The Exorcist" is that it telegraphs every shock wave, and still it scares us out of our socks. There are no cheap tricks in this film from the William Peter Blatty bestseller, only upfront scenes of devilry that will horrily the most nonchalant movie viewer. "The Exorcist" was smong 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 wrat: "Exorcist in the Berette," which aim at 8 p.m. Friday on Cs. 50. Linds Bluit, Ellen Burstyn, Jason Miller, Max Von Sydwy. Lee J. Cobb and Mercedes McCambridge (as the voice of Satan) certair in "The Exorcist".

Rothing, 23.10.

Rating \$3.10.

"Frankenstein" (1931), 12:30 p.m.
Saturday on Ch. 2. 'Originally 71
minutes. TV time slot 70 minutes.
Those of us weaned on the 'sophisticated" horror films of the last decade may find this hard to believe, but
the visage of Frankenstein's monster
50 years ago created the same panic
as "The Exorcisi" 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 Rarioff
— meancingly billed only as Karioff
in the film's credits. In fact, "Frank-

WH A rating	AT'	8 IT	W(DATI The n	17 i 10Vles
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enstein" bolds up pretty well after all these years, apart from the stylized performance of Colin Clive as the mad actentist, Victor Frankenstein. Sut Karloff is excellent, wonderfully blending menace with pathos; and bright Fryo is the quintensential mad actentist's atdekick, Igor. Man Clarke, who got that graperuit in the face from Jimmy Cagney in "Public Enemy," co-tars. Rating: \$3.

Rating: \$3.

"Dracula" (1931), 1:40 p.m. Saturday on Ch. 2. Originally 75 minutes. TV time slot: 100 minutes.
"Dracula" suffers from the same culture shock as "Frankenstein," but with an additional drawback: It wearit as good as "Frankenstein" in the first place. Bela Lugod, of course, created the film's best-remembered Dracula—and lived the role off-camera, too, according to blographers, who point out that Lugod was burled in his Dracula garb. But this film is simply sluggish, and not even Dwight Frye—a learning offs the samiled—can breathe any life in lot it.

Rating: 32.

Hilberry names festival shows

Argentinian film to be shown.

Warming a little to modern music

ards.

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sic.

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 Rerg.

prominent disciples, Anton Webern and Alban serg.

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

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







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Weben. were an example or any amany years and yet meaningful, statements.

While I wouldn't go as far as sharederining them; while I wouldn't go as far as sharedering attention, These are followed by abort places for clarine; and plane by Berg and a short quarted by Webern.

The largest scale piece in that part of the program was the adago movement from the Chamber Concent 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 according to the program provided as the according to the program provided of the program provided as the according to the program provided as the according to the program provided as the according to the program provided as the program provided as the program of the program provided as the program of the progr

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-



Avigalor Zaromo

EEDTH DIGGOLY, who is also the write of violat player Glem Mellow, precented an exemplary per-formance, which included a lot of their friends in addi-tion to a rich spectrum of promote. The work was conducted by Barrett Kalellis, a composit and mu-sic director of this spries.

conducted by Barrett Kalella, a componer and muale director of this series.

While I wouldn't reliab the propoet of listening
to this styles out a require was processed to the style
pleared Lunaire didn't fall to coavey a meaningful
measage. The moods, some gloomy and ceric and
some costalgie, were portrayed in a clear and urmistatable manner.

This final program of this reason provided anothare resistant excursion into the 20th century. While
these excursions aren't always completely printices,
thanks to the impired guidance of Kalellic and this
series, one docan't have to a unifer the isolated feeling of a traveler to an allen planet.











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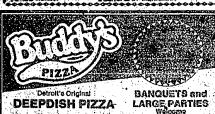
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