

second runs

#### Tom Panzenhagen

"National Lampoon's Animal House" (1978), 8 p.m. today on Ch. 50. Originally 109 minutes. TV. time slot 120 minutes.

Has it really been seven years since the brats-turned-frast from National Lampoon assaulted our senses with bad enough. It had to Inspire countless, even more inferior imitations like "Porky's," too. Actually, "Animal House" has its morenats, most inspired by a frenetic John Belushi. It also occasionally manifests a diverting prankishness, as in the sequence in which the middle-class, white frats take their dates to the sizzling black bistro. More often than not, though, it's loud, vulgar, mean and excessive, and totally out of the control of director John Landis. Tim Matheson, Peter tor John Landis. Tim Matheson, Peter Landis Landis Landis Lim Mathesson, Peter Landis Landi

Rating: \$2.

"The Harlem Globetrotters on Gliligan's Island" (1981), 3 p.m. Saturdiag on Ch. 50. Originally 100 mindiagent of the Chemical Ch tion the Globetrotters, real-life hus-band and wife Martin Landau and

WHAT'S IT WORTH?
A ratings guide to the movies

Barbara Bain, Scatman Crothers and the rest. But where's Tina Louise? She must have had enough of a good

thing. Rating: hoot, hoot.

"The World According to Gary" (1887), 830 pm. Wednesday on Ch. 2. Original p. 1887 pm. Wednesday on Ch. 2. Original p. 1887 pm. Wednesday on Ch. 2. Original p. 1887 pm. 1887

who graduated from an Eastern wom-en's college and meet for lunch six years later. The audience is privy to their frank talk, solf-revelations and memories of their college days.

It explores the women's issues of freedom, independence, security and family. The play pokes fun at both men and women.

## Clarinet solo highlights program

For those who feel the desire to venture outside the standard repertoire, the Detroit Symphony Orchestra pregram last week provided such a diversion in at least one major selection. The Symphony No. 1 by Walton.

The opening selection, Tchalkovaky's "Hamilet' Overture, is more familiar but isn't in the "warhorse" category. Edween these two works was the stretch of the most familiar territory—Mozart's Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. This was a substitution for the relatively obscure Clarinet Concerto in A Major. T

Aviador Zaromp

was a tribute to composer and per-former alike. While Stoltzman does possess an impressive technique, he knows how to use it as a tool rather

than an end.

In the slow movement, the tender
and unpretentious cadenza had more
impact than some of the most astonishing technical feats occasionally witnessed in other works.

THE WALTON symphony, which was the single work after intermission, composed in 1935, is tonal and melodic in nature. It doesn't have the harsh dissonances that make many 20th century works unappealing to large segments of the audience.

Atherton seemed to be thoroughly Ismillar with the work and used the large orchestral forces to achieve the best possible results. Still, the feeling of aimlessness and redundance in the stands on limited exposure to this composition, and a thorough familiarity on my part could have resulted in a different impression.:

The composer himself was bogged down with this work for a few years, a fact that in itself is not a reflection of its quality. After all, Brahms also had his agonizing streaks with his symphonics. The difference might lie with the inherent ability to resolve the frustrating dilemmas.

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#### Film spotlights mental health

A series of classic films is being shown during a Mental Health Film Festival through Saturday, Feb. 9, in the auditorium of the General Lectures Building on campus at Wayne State University in Detroit.

Featured are movies that have dealt with mental

Featured are movies that have dealt with mental liness. The schedule continues with "King of Hearts," Friday, Feb. 8, and "Let There Be Light, Saturday, Feb. 9.
Tickets, available at the door, are \$3, with a reduced rate of \$2 for students.

A forum is planned at 2 p.m. Sunday, Feb. 10, in

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the General Lectures Auditorium, following the fes-tival, to consider how the film industry has dealt with the topic of treatment and care of the mentalwith the topic of treatment and care or one menualy ill.

Proceeds from the festival will be used for future community education programs and art activities for the chronic mentally ill. Further information may be obtained by calling 393-1915.

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# "Uncommon Women and Others," an adult cornedy by Wendy Wasserstein, presented by the Ann Arbor Clyle The-tire, continues at 8 p.m. Thursdays-Saturdays, Feb. 7-9 and 14-16, at the AACT Building in Ann Arbor. For further ticket information, call 622-728th. "Uncommon Women and Others" is a contemporary play about five women

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