



Court drama

Tony Mochus (above, left) and John Eames play leading roles in the Meadow Brook Music Festival production of "A Case of Libel" on the Oakland University campus near Rochester. In the courtroom drama, Mochus is canny attorney Robert Sloane and Eames is the contempt-spewing slanderer Boyd Bendix. Maureen McDavitt (below) plays Anita, panic-stricken wife of the impugned journalist, Dennis Corcoran, played by Phillip Locker. In real life, the suit was one brought by World War II correspondent Quentin Reynolds against syndicated columnist Westbrook Pegler. Performances continue through Sunday, Feb. 17. For ticket information call the box office at 377-3300.



second runs Tom Panzenhagen

"Annie Hall" (1977), 8 p.m. today on Ch. 50. Originally 94 minutes. TV time slot: 120 minutes.

Diane Keaton fans have a lot to giggle about this week. First there's "Annie Hall," Woody Allen's masterpiece about sexual politics, cultural collisions and anxiety in the narcissistic '70s. Keaton and Allen are magical together, and the potshots fired at California life styles land right on target. A marvelous supporting cast — including Tony Roberts, Carol Kane, Shelley Duvall, Colleen Dewhurst, Christopher Walken and Paul Simon — embroiders the margins of the film, enhancing the picture at every turn. Allen directed and co-wrote the screenplay with Marshall Brickman. Oscars went to the picture, Keaton, director Allen, and Allen and Brickman.

Rating: \$3.80

"Looking for Mr. Goodbar" (1977), 11:30 p.m. Saturday on Ch. 2. Originally 135 minutes. TV time slot: 135 minutes.

Then there's "Looking for Mr. Goodbar," from which Keaton fans and others should get a good, undisturbed laugh. Director Richard Brooks and

company set out to make a serious film — a very serious film — about sexual politics, cultural collisions and anxiety in the narcissistic '70s, but wound up with a lurid, grating potboiler that's sure to evoke a chuckle or two instead. The movie is preachy and transparent — an unpropitious combination. Richard Gere, Tuesday Weld, Tom Berenger, LeVar Burton and Richard Killey co-star.

Rating: \$2.10

"The Shakiest Gun in the West" (1968), 1 p.m. Tuesday on Ch. 9. Originally 101 minutes. TV time slot: 120 minutes.

Don Knotts fans have much to look forward to, as well. "The Shakiest Gun in the West" is a remake of Bob Hope's "The Paleface" (1948), which co-starred Jane Russell. Barbara Rhoades is Knotts' leading lady. It's a remake that didn't have to be made, testament to the fact that producers quickly were running out of vehicles for Knotts, a transplanted TV star who rose to fame on "The Andy Griffith Show" from 1960 to 1968. Knotts made movies in the early '60s too, but "The Ghost and

WHAT'S IT WORTH?

A ratings guide to the movies

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

Mr. Chicken" was the first film (and best) to follow his TV stardom. "The Shakiest Gun in the West" marks the start of a downward descent that landed Knotts on TV's "Three's Company" a few years ago.

Rating: \$2.25

"The Ghost and Mr. Chicken" (1960), 1 Wednesday night on Ch. 50. Originally 90 minutes. TV time slot: 120 minutes.

"The Ghost and Mr. Chicken," on the other hand, is an original, genuinely enjoyable and occasionally scary movie. We're not talking about "The Exorcist" here, but about a pleasantly diverting and surprising movie. Dick Sargent and Joan Stanley co-star.

Rating: \$2.85

Atherton shows considerable skill

By Ruth Zaromp

The full, rich sound of the Detroit Symphony Orchestra, last Thursday night at Ford Auditorium was an ample match for the comfort of the seats as one settled down for an evening of sound and beauty.

David Atherton, who also conducted the previous week, was on the podium. Salvatore Accardo was the solo violinist. Both showed fine qualities within their fields.

Atherton, who maintained extremely good control, had excellent understanding of the music. The orchestra responded with exquisite richness of tone, knowing exactly what was expected.

The evening started with Haydn's Symphony No. 35 in B Flat Major. This rare work had never been performed by the DSO before. For the performance, there was only a skeletal, but appropriately-sized, orchestra on stage. The sound, moreover, was well focused and allowed for better control in the refined portions.

FOLLOWING THE lively briskness of the first movement, the andante which is written only for the strings,

was presented with respect and regard for its subtle shades. In many parts, the rhythmic pattern of this movement reminded me of the English national anthem. The triplets in the trio created long running sentences cascading in their lightness. The symphony concluded in an upward sweep.

Of Haydn's many symphonies that aren't played very often, this one has noticeable individuality and value.

Accardo showed excellent technique

and delicate control throughout the Stravinsky violin concerto, managing to keep abreast of the orchestra and revealing his quality as a soloist at the same time.

The concerto's playful attitudes and motor rhythms in the first and fourth movements were well done. In the middle movements, the dissonant nature of Aris 1 was presented in a way that was not harsh, yet thorough.

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