Concert tribute to Americana

Fourth of July celebrations were the order of the day, every day last week. Meadow Brook Music Festival was one of the many scenes of celebration. The classical series, glven on Thursday and Sunday, consisted of works by American composers.

For those who, like myself, are partial to music created by the European masters, the items on the partial consisted students. But other factors suggested a high enterparament value. Prominent among those factors were the scheduled (ireworks at the end of the program. While this could partially explain the controls of the event, there must have been other reasons as well, reflecting a sense of pride in the American national heritage.

The visiting musicians made sure, however, that the event was not reduced to a flag-waving demonstration. The visitors, Maestro David Zinman and planist David Golub, roved to be two winners on the Thurdsay program which I attended. Zinman and planist David Golub, proved to be two winners on the Thurdsay program which I attended. Zinman and planist David Golub, proved to be two winners on the Thurdsay program which I attended. Zinman and planist David Golub, who Is a distinguished planist with an international reputation, may also be remembered by some as the planist who accompanied Isaac Stern on his trip to China. The most of the planist who accompanied Isaac Stern on his trip to China. The most international reputation, may also be remembered by some as the planist who accompanied Isaac Stern on his trip to China. The most important traditions established econd and third rate music, there are undoubtedly many in the crowd who would disagree with that assessment. And the right to have diversified opinions is one of the most important traditions established by the event celebrated. There was little doubt however, about the profound impact of this preformance. This was manifested ont only by the high entertainment value but in the musicals.

The popular Gershwin piece received one of its most meticulous performances that I have heard. Clarinetist Laurence Liberson was outstanding in the opening siren size as well as in several chortling sounds in latter segments, featuring sounds that are untypical of the instrument. Golub had a clean and refined technique, showing control even in the most difficult passages.

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The Schuman work, which I heard with the DSO on a couple of previous occasions, received one of its bright-test performances. The one work on the program that falled to impress me was the lives symphony. This work, written around 1904, is more tonal and accessible than most subsequent works by this composer, but If this work demonstrates high musical inspiration, I falled to notice it, in spite of the convincing performance.

Some of the peaks of musical en-

are.

of the peaks of musical entertainment were reached in the
Copland suite. Here, Zimman was Intecrally playing games with the audience by presenting the silppent
rythms and deceptive endings so
convincingly that people were applauding in the wrong places on a
few occasions. Zimman's dancing on
the podium was no mean feat, either.
All this proved to be a suitable atmosphere for the colorful fireworks
display that followed.

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"Brandigae" (1975), 1 p.m. Sunday on Ch. 30. Originally 150 minutes, TV into Produce 100 minutes. TV into Produce 100 minutes. TV into Produce 100 minutes. John Wayne takes he used of a Chicage cop who goes to London to catch a mobiser. This is one of several lesser Wayne efforts made in his later years. But this has some redeeming features, especially the London setting and Wayne's fish out of water attempts to deal with British law.

Rating: \$2.50.

Rating: \$2.59,

"Alice Doesn't Live Here Anymore" (1975), 1 a.m. Sunday on Ch. 7. Originally 113 minutes. TV time slot: 135 minutes.

This was halled as some sort of femiliats film when it was released, but that view hardly holds up. Allee is widowed with a young son and dreams of being a singer. She gets as are as Phoents and a job in a diner. But Alice doesn't really find happiness until she meets a strong gentleman in the person of Kris Kristofferson. In other words, this movie is a sop but a darn good one. Ellen Burstyn, for whom this film was made, gives a brawura performance as Lord, for whom this film was made, gives a brawura performance and sundifferson are also first-rate. Martin Schott and the strong and the strong and the strong and the sundifferson are also first-rate. Martin Schott and the strong and the s a subject so foreign to his usual work. As everyone knows, this was the inspiration for an insipid situa-

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tion comedy notable only for wasting the considerable talents of Linda La-

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"It's a Mad, Mad, Mad, Mad World" (1983), 8 p.m. on Ch. 50. Originally 154 minutes. TV time slot: 180 minutes.

How can a movie with Milton Berle, Sid Caesar, Edle Adams, Bud-dy Hackett, Jonathan Winters, Phil Silvers, Jimmy Durante and Mickey Rooney not be funny? Well, here it

is, a movie with all those people that isn't funny. Director Stanley Kramer, who was noted for producing and directing socially concerned films, had no sense of style or humor. He was the wrong person to bring this much comic talent together. Even the presence of the great Spencer Tracy doesn't help. The film was originally stof for Cherama, so small screen owners beware.

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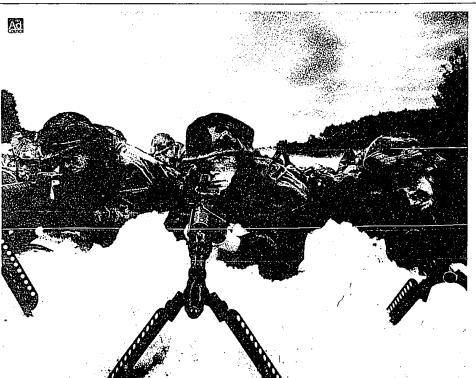
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