

# Second runs

## Tom Panzenhagen

"Father Goose" (1964), 12:27 tonight on Ch. 9. Originally 115 minutes.

Cary Grant as a shiftless, no-account duty shirker in his next-to-last film and Leslie Caron as an overbearing, ethnic-centric nanny in charge of a brood of squawling, self-centered girls? No thanks. Trevor Howard co-stars.

Rating: \$1.40.

"The Mark of Zorro" (1940), 1 p.m. Friday on Ch. 50. Originally 93 minutes.

Veteran filmmaker Rouben Mamoulian's "Zorro" is predictable but stylish, and they really don't make 'em like that too often anymore. Co-star Basil Rathbone by 1940 was making his mark as a film villain, having engaged Errol Flynn in a duel to the death in "Robin Hood" in 1939. He's back for more sword play here with Tyrone Power. Linda Darnell also stars.

Rating: \$2.80.

"The Enemy Below" (1957), 11:45 p.m. Sunday on Ch. 4. Originally 98 minutes.

Consider the career of actor/director Dick Powell, who outgrew chorus boy parts in such films as "42nd Street" and "Hollywood Hotel" in the '30s and early '40s and went on to star in, and direct, such interesting pictures as "Murder My Sweet," "Johnny O'Clock" and "The Enemy Below" in the late '40s and 1950s. He directed the latter, a war, World War II yarn that offers a revealing glimpse of our wartime enemies. Robert Mitchell, Curt Jurgens and Theodore Bikel star.

Rating: \$2.80.

"Living Free" (1972), 2 Monday night on Ch. 4. Originally 91 minutes.

### WHAT'S IT WORTH?

A ratings guide to the movies

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

Only the most diehard fans of Elsa the lioness will want to waste their time with this lifelike sequel to the 1966 film "Born Free." Susan Hampshire stars. Footnote: "Born Free" airs at 2:30 p.m. Saturday, Aug. 20, on Ch. 7. Rating: \$1.30.

"The Big Sleep" (1946), 9 p.m. Tuesday on Ch. 50. Originally 114 minutes.

WARNING: Ch. 50 will attempt to squeeze this brilliant, 114-minute, Howard Hawks film into a 110-minute time slot. You know what that means: Humphrey Bogart, Lauren Bacall, Dorothy Malone and Martha Vickers on the TV. 50 cutting room floor. Watch at your own risk.

"The Exorcist" (1973), 8:30 p.m. Wednesday on Ch. 2. Originally 121 minutes.

William Friedkin's "Exorcist" stands the test of time as a landmark horror film. "Psycho" in 1960 may well have been the last film of this genre. Friedkin's the way this 1973 film did. Linda Blair (vocal effects by Mercedes McCambridge), Ellen Burstyn, Max von Sydow, Jason Miller and Lee J. Cobb star in this one-of-a-kind picture that spawned a hundred imitators. However, expect some of the impact to be lost on TV.

Rating: \$2.25.

# Pine Knob adds August dates

Two new acts have been added during August at Pine Knob Music Theatre in Clarkston. Joan Jett and the Blackhearts, with special guest Rhythm Corps, will play at 7:30 p.m. Wednesday, Aug. 24.

Prices are \$7 pavilion, \$4 lawn.

The Whippers will give a concert at 8 p.m. Friday, Aug. 26. Tickets are \$13.50 pavilion, \$10 lawn.

The Rockets again have a new playing date, Sunday-Monday, Aug. 28-29. Tickets for June 10 or 30 July 14 will be honored Aug. 28; tickets for June 11 or July 15, on Aug. 29.

The September schedule includes Anne Murray, at 8 p.m. Thursday-Saturday, Sept. 1-3; Asia, with Chris DeBurg, at 7:30 p.m. Wednesday-Saturday, Sept. 7-10; Neil Young, at 7:30 p.m. Monday-Tuesday, Sept. 12-13; Santana, Thursday-Saturday, Sept. 15-17; and Eddie Money, Friday-Saturday, Sept. 15-24. Tickets for each concert are \$13.50 pavilion, \$10 lawn (except \$8.50 lawn for Anne Murray).

September tickets are not yet on sale. For further information, call the Pine Knob Hotline at 647-7700.

# Premier books new season

Premier Entertainment Center has announced some shows for the fall and winter season.

Opening the season will be Motown's Smokey Robinson, the tenor who's been called "America's greatest living folk" coming to Premier Center for 11:30 p.m. Tuesday-Saturday, Sept. 13-17, with one show each night. Tickets are \$14.75.

The Osmond family is sending the stars of its show, brother and sister team Donny and Marie, to entertain at 7:30 and 10:30 p.m. Saturday, Oct. 1. Tickets are \$14.75.

Comedian Bob Hope is coming to Premier Center for the first time, with one show at 7:30 and 10:30 p.m. Wednesday-Friday, Oct. 5-7. Tickets are \$29.75 and \$31.75.

Singing star Engelbert Humperdinck will perform at 7:30 and 10:30 p.m. Thursday-Saturday, Nov. 3-5. Tickets are \$23.75.

The box office is open from 11 a.m. to 8 p.m. daily.

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The box office is open from 11 a.m. to 8 p.m. daily.

# Audience, band record!

The audience is being invited to join the Detroit Concert Band in a recording session Aug. 19 at the Redford Theatre in Detroit. The band will hold a rehearsal at 9:30 a.m. Recording will begin at 10 a.m. and continue until 10:30.

The audience will sing "la-la-la" in two marches and also the last refrain of "Pomp and Circumstance" with band and organ. Anyone who would like to participate should write to the Detroit Concert Band, 20982 Mack, Grosse Pointe Woods 48238, a self-addressed, stamped envelope.

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# Unusual selections make tasty 'Nightcap'

By Avigdor Zoromp special writer

Last Friday the "Nightcap with Mozart" weekly series went ahead without the presence of its founder and director, Milka Rachlevsky. That is, without his physical presence.

But he was still there in spirit (which proves that living people may have spirits, too). Rachlevsky, at this writing, is on a special classical music sweltering under the prolonged, bawry, the thought of Alaska is tempting indeed.

Before his departure, Rachlevsky remarked that he wouldn't mind the cool weather of Siberia, "but only for six seconds" he hastened to add.

Guest artists on this program were flutist Laura Larson, violist Darryl Jeffers and pianist Lionel Laing.

LAING is well known to "Nightcap" audiences, having played there numerous times before. Jeffers, a new viola player with the Detroit Symphony Orchestra, was hired by the orchestra last spring. Larson has a music degree

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from the University of Miami and was assistant principal flute with the Miami Philharmonic.

Most of the works on the program were little-known compositions, as is frequently the case in this series.

The one exception was the charming Sonata for Flute and Piano by Poulenc. There also were compositions by Hoffmeister, Mozart, Boehm, Rameau and Peter Nero.

The entire program was characterized by spontaneous, refreshing vigor. While not all the selections were masterpieces in the strict sense, their presentation provided a most rewarding experience, which is quite different from the impact of more conventional compositions.

The opening selection was by Franz Anton Hoffmeister (1714-1814), who is almost forgotten today, except for some of his flute compositions. The allegro performed was from a duo for a

rare combination — viola and flute.

THIS was by Mozart — Piano and Flute. This work was composed when Mozart was 17. It is not a mature composition, but it is a fine example of his early work.

Thebold organist was a major composer, but mental in the invention of the modern 19th century.

His set features Larson of variations on "Nel Cor Pin" virtuosity of the flute which demonstrated most convincingly some quite familiar, having been by Beethoven in his own set

While Boehm does not match Beethoven as a composer, I found these variations enjoyable than Beethoven's as on that theme.

FOLLOWING an excellent performance of the Poulenc Sonata, Jeffers joined his colleagues for the two last works. One of these was a rare glimpse at Rameau, with his work in three movements, and "Preluder Concert."

The last composition initially evoked negative reactions in me when seeing the title — "Scratch my Bach" by Peter Nero. But its performance proved to be a most delightful parody on Bach's style, featuring jazz rhythm with contrapuntal structure.

The entire group was so electrified by the piece that the vibrations proved contagious and spread throughout the audience.

This piece also contained a couple of surprising quotations from other works. One of them turned out to be from the national anthem of Israel, "Hatikvah."

It could have been an omen for my pending trip to Israel. This was followed by a quotation from "Carmen" by Bizet. Maybe next time I should plan a trip to Spain.

# Pianist Schiff delivers rewarding performance

By Avigdor Zoromp special writer

The Meadow Brook Music Festival is now drawing to an end — with the week left. The artistic director of the festival for the last few seasons, Neville Martinson, came here to conduct the first concert of this season.

While his contract should have lasted one more season, he had asked to be relieved of his duties here at the end of this one. Martinson, of course, has a very wide international reputation. His name is mostly associated with the Academy of the St. Martin-in-the-Fields, a prominent chamber ensemble that he founded.

His skill in conducting a large major orchestra, however, is not universally acknowledged. His performance on this latest program was an improvement over his performance last season, which was considered by many to be disappointing.

However, some flaws in this performance will tend to give some credence to his critics.

THE PROGRAM consisted of the "Overture" by Beethoven, a suite from "Der Rosenkavalier" by Richard Strauss and the first Piano Concerto by Tchaikovsky. The soloist in the celebrated Tchaikovsky concerto was the young, Hungarian-born pianist, Andras Schiff.

The two compositions in the first part of the program have something in common. Both are compositions by 20th-century composers that reflect a nostalgic reflection of a bygone era, featuring Viennese waltzes.

For Beethoven, this is a less characteristic manifestation, since he tended to be more modern in his other works. Strauss, of course, remained an unabashed romantic until his death in 1949.

Of the two compositions, the one by Strauss is, in my opinion, the superior composition. But the Beethoven

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received a far better performance.

Several themes are well known, in particular the fun-poking quotation from Mendelssohn's Wedding March. The carefree spirit of this composition was well reflected in this pleasant performance.

The Rosenkavalier suite, with its large-scale orchestra characteristics, failed to deliver the appropriate impact. Strauss, who was a master of large orchestration, had the unique ability to combine massive complexity with refinement. While the massive was there, at least in terms of decibels, the refinement was missing.

THIS WAS the case in the waltz following the introduction. But even in the more massive sections, the tonal spectrum that came through was narrow and deficient.

The Tchaikovsky concerto is, of course, a popular "war-horse," and it is a major challenge to make it not sound like one. In this respect, pianist Andras Schiff was at least musically successful.

Technically, it is one of the most difficult pieces in the standard piano repertoire, and Schiff was having some difficulties in this area.

SOME of the compounded a *spreglio* and double octaves in the first movement contained wrong notes, and in the coda of the third movement there were a couple of very rough passages. But there were substantial parts between the flaws that were very rewarding.

Schiff's performance underscored a uniquely refined and reflective approach to this characteristic local rough composition, but with no lack of vigor and energy.

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