"Charlots of Fire" (1981), 9 p.m. Sunding on Ch. 2. Originally 123 minutes. TV time slot: 129 minutes. TV time slot: 129 minutes. TV time slot: 129 minutes. TV time slot: 137 minutes. TV time slot: 137 minutes. TV time slot: 137 minutes. If it's February, this must be sweeps. If it's February, this must be sweeps with use of the control of the contr

Vangelis.
Rating: \$3.15.
Jane Fonda and Dabney Coleman co-

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

Good \$3 Excellent \$4

star in "On Golden Pond;" Oscar-win-ning script by Ernest Thompson. Rating: \$3.10. Footnote: Presumably, Ch. 2 will after its schedule to show "Chariots of Fire" in its entirety. If it doesn't, the number to call is 557-2000.

"The Mark of Zorro" (1940), I Tuesday night on Ch. 50. Originally 93 minutes. TV time slot: 112 min-

93 minutes. TV time slot. 112 minutes.
"Zorro" dida't win any Oscars but it dida't try to, either. In other words, here's an unpretentious, invigorating film that's got performance, plot and pacing on its side. Tyrone Power is at his best as the fop/here, Basil Rathbone applies his patent as a contemplible villain, Eugene Pallette is the perfect, er, foll, and Linda Darnell swiris her skirt with the best of 'em while adding a bit of flair. Gale Sondergaard and J. Edward Bromberg co-star.

Rating: \$3.20

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Any symphony orchestra has its ups and downs, particularly when it is conducted by a wide variety of guest conducted by a wide variety of guest conducted by a wide variety of guest conductors with varying degrees of talent. For this leady, the Detroit Symphony of this season's up place in playing one of this season's up player of the high caliber of the Detroit Symphony orchestra musicians. When this is combined with an extremely able conductor and good musical content, the results can be most rewarding, as was the case last week.

The conductor was Herbert Biomsted, who established a warm rapport with the musicians and the audelence during his past programs. This was his second of three programs. The fact that this is the second cases not high estern the epips here.

The program consisted of works by Haydn, Bartok and Brabhns. Guest so-loit was Garriek Oblsson, who performed Bartok's masterful second plano concerto.

review

phony among his last five (100 to 104) that doesn't have a title. Consequently, it is less frequently performed but still enjoys a fair amount of exposure.

This performance featured a grand-scale sound, giving extreme prominence to the brass and timpani. While there was little doubt that Biomstedt was in full control and produced the effect he wanted, I tend to take issue with his approach.

While it is true that Haydn underwent a stylistic development during his long career, it was unlikely to be as extreme as this performance suggested.

extreme as this performance suggested.

A composer wouldn't suddenly
transform into a romanticist just because he realizes that the 18th century
is drawing to an end. Many performances of Haydn's works, to be sure,
are overly timid. But this performance
was an overreaction.

Bartok's three piano concerti aren't
very familiar to the average listener,
since his style is not easily digested.
But once one takes the steps to ove-

come these initial hurdles, one discovers a rare artistic universe.

The impact of the second plano concerto in this performance was tremendous. Garrick Ohlason, who also appeared here during the previous season, is one of this generation's most capable planists. He hag the rare combine of impressive echique and profound artistic insight.

The fact that he was playing on a Bosendorifer, with its refined metallic sound, helped matters, of course. But only a person of his exceptional ability is capable of putting this fine instrument to such impressive and inspiring use.

The presto segment of the middle movement featured sound combina-tions that boggled the mind and ears. In other portions of the work, the glitter-ing chord passages were the ultimate achievement in balance, clarity and articulation.

Besides his artistile talent, Ohlsson has been blessed with exceptionally large hands. It was comforting, for once, to see such well endowed hands belog put to such good use. In too many instances I notice people with perfect hands who don't play a musical instru-

THE PROGRAM concluded with the Symptony No. 3 by Brahms. Here, Blomstedt put the large orchestral forces to their best use.

forces to their nest use.

There was a well planned bulldup toward the climaxes, with monumental results. This contrasted with the tender, singing quality of the third movement. It is soldom that one hears such a superb combination of differing shades, as in the contrasting of the-seductive, opening theme in the final movement with its more forceful nuances.

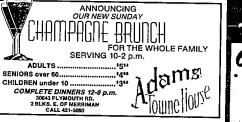
These contrasts also bring to mind another performance of the same pieces in a previous season, that was completely unsatisfactory. That conductor had already atoned for his sins with the resulting adverse reviews.

There is one remaining program this week with Massetro Blomstedt, featuring Schubert's Symphony No. 8 ('Unfinished') and Bruckner's Symphony No. 6. If Blomstedt will succeed in making Bruckner sound appealing, he will have overcome the ultimate challenge. I wish him the best of luck.















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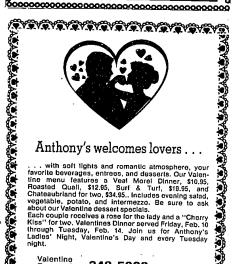
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