

# Herbig stars in festive opening

second runs  
**Tom Panzenhagen**

"Logan's Run" (1976), 8 p.m. Friday on Ch. 50. Originally 118 minutes. TV time slot: 120 minutes.

"Logan's Run," a visually stunning but ultimately disappointing film, opens our self-wait at the movies. The special effects aren't very good but the interiors, costumes and gadgets are neatly futuristic. "Logan's Run" has an interesting premise, too — set in a society where no one lives past 30 — but it suffers when its protagonists too easily resolve their difficulties. Even sci-fi films have to build upon a modicum of believability. Michael York, Jenny Agutter, Peter Onorati and Farrah Fawcett star. Jerry Goldsmith composed the evocative musical score.  
Rating: \$2.75.

"Creature from the Black Lagoon" (1954), 12:30 p.m. Saturday on Ch. 2. Originally 79 minutes. TV time slot: 90 minutes.

Talk about unbelievable: Granted, movies about creatures from black lagoons aren't to be taken seriously, but this film falls right through the credibility gap. It was made only to exploit the wonders of 3D photography but now it provides some unintentional laughs, especially when the fishman stalks comely Julie Adams. Richard Carlson and Ricou Browning (in the fish suit) co-star.  
Rating: 99 cents.

"The Invisible Man" (1932), 2 p.m. Saturday on Ch. 2. Originally 71 minutes. TV time slot: 75 minutes. Claude Rains was heard but rarely seen in "The Invisible Man," his debut film, yet his performance was so impressive that it launched him to stardom. James Whale, who directed "Frankenstein" and "The Bride of

## French film being presented

"Lancelot of the Lake," a 1974 French film with English subtitles, is being featured at the Afternoon Film Theatre through Sunday at the Detroit Institute of Arts.

Performances are at 1 p.m. daily in the museum's air-conditioned recital hall. Tickets at \$1 are available at the box office. For program information, call the DIA ticket office at 832-2730 during regular business hours.

Caroling the last days of the mythical Round Table of King Arthur's Court, "Lancelot of the Lake" spins a

tale about the crestfallen knights who return home after their bloody and fruitless quest for the Holy Grail.

Afternoon Film Theatre will continue its current "Age of Chivalry" season through Sunday, July 15, with a different film each week. "The Duellists," a 1977 English film starring Keith Carradine and Harvey Keitel, will be shown Tuesday-Thursday, July 3-5, and Friday-Sunday, July 6-8.

Final film of the current lineup with be "Perceval," a 1978 French film.

## Marionette troupe plays DIA

Little Angel Marionette Theatre will perform the Hans Christian Anderson classic "The Little Mermaid" at 9:20 and 10:45 a.m. Monday-Thursday, July 2-5, and Thursday-Friday, July 5-6, at the Detroit Institute of Arts.

This is the first American tour for the theater from London, England.

Tickets at \$3 for children and adults may be purchased through the art institute ticket office and at the door. For further information, call the ticket off-

ice at 832-2730 during regular business hours.

Employing the hand-carved string puppets for which this company is known in England and on the continent, the hourlong fantasy unfolds the story of a young mermaid and a handsome prince.

The production was created for families with children ages 5 and older. Children younger than 3 years will not be admitted to the theater.

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By Avigdor Zaromp  
special writer

Following a busy musical season, a little vacation can be most welcome. However, after a couple of leisurely weeks, one becomes ready to face the music again. Thus, the opening of the summer in Meadow Brook Festival proved to be a timely and well-scheduled event.

In previous seasons, the classical series on Thursdays and Sundays were almost identical. This season, however, the programs are different, although the guest conductor and soloist are the same on most occasions.

This means, among other things, that Detroit Symphony Orchestra (DSO) members have to work twice as hard to prepare two programs each week instead of one.

For the listeners, however, this means twice the pleasure. A music critic is in a position to enjoy the extra music without the extra work by combining both programs in one review (if he is fortunate to have an accommodating editor).

THE OPENING week featured the newly appointed (DSO) Music Director Maestro Gunther Herbig. Guest soloist was the celebrated French pianist, Philippe Entremont. In terms of content, the two programs can be classified as Russian and German (if we ignore the fine distinction between Germany and Austria).

The works featured on Thursday

were "Fireworks," a fantasy for orchestra by Stravinsky, the Second Piano Concerto by Rachmaninoff and the Symphony No. 5 by Tchaikovsky. The unquestioned star of this program was Maestro Herbig.

His ability to inspire life into the major familiar selections has been reasserted. In fact, Herbig is able to make even the National Anthem sound exciting, if not profound. The short Stravinsky piece, which is a little known early work (1908), nevertheless reaffirmed the composer's genius.

The Rachmaninoff concerto is an extremely demanding work, both technically and musically. This work has also proved to be the most problematic. There is no doubt that Entremont is an extremely capable and gifted pianist. This, however, was not one of his best nights. The major deficiency was not so much that he missed some notes — this happens to the best performers. A more persistent problem was his inability to rise above the technique and attend in more detail to the musical demands.

The stormy and rolling passages were judged and not sufficiently robust. The slow movement, however, was much more convincing, as he did not get bogged down with the technique.

THE CROWNING work was Tchaikovsky's Fifth Symphony, which turned out to be the best live version in my recent memory. It underscored the fact that this symphony commands re-



Avigdor Zaromp

spect and not merely melancholy. It regained its deserved status with Tchaikovsky's Fourth and Sixth, which as a rule tend to receive a better treatment.

Sunday's program opened with a lively rendition of Weber's Overture. This was followed by Mozart's Concerto No. 21 in C Major. Entremont was much more convincing with this work than with the Rachmaninoff.

The Bosendorfer piano, used on both occasions, produced a refined tone quality on this occasion, not spoiled by metallic harshness.

The brightness of the first and third movements was contrasted with the

profound lyricism of the second movement, which is one of the most expressive in Mozart's writing.

The concluding work was Schumann's Fourth Symphony. Here, again, Maestro Herbig demonstrated that attention to details can work wonders. Schumann wasn't considered a great orchestrator and this work contains some of his most awkward orchestral passages.

In this performance, however, the emphasis was on the musical stature of the composition, rather than its weaknesses.

Maestro Herbig is providing more than familiar musical selections. He is, providing music.

## Musical continues

The musical comedy, "Once Upon a Mattress," continues through July 21 at the True Grist restaurant and dinner theater in Homer, Mich.

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The sign still says Livonia Inn, but we couldn't wait to let you know where I am.  
I want to thank all my friends & customers from The Golden Plateau who the last nine years I had forwarded to living you want! One new chef, chefs was formerly with Jimmy's & had received many much waiting new dishes. I hope you will stop in & join us soon!

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