



second runs.

## Hugh Gallagher

"Dillinger" (1973), 1:50  
Saturday night on Ch. 7.  
Originally 95 minutes. TV time  
slot: 140 minutes.

Blood and thunder director John  
Millus did it just about right in this  
violent retelling of the story of  
John Dillinger. Reality and myth  
are freely garbled in this retelling,  
but if you like action and a sense of  
time and place this is a good one.  
Warren Oates, as always, gives a  
good performance as a slightly  
demented Dillinger and Ben  
Johnson plays a stolid Melvin  
Purvis.

Rating: \$2.50.

"The Graduate" (1967), 1 p.m.  
Sunday on Ch. 50. Originally 102  
minutes. TV time slot: 120  
minutes.

One of the finest and most  
representative films of the 1960s.  
This is not just the story of  
Benjamin's growth into adulthood  
but also the story of Mrs.  
Robinson's lifelong frustration and  
exploitation. This is a comedy  
movie with more levels than most  
serious novels. Dustin Hoffman  
made his star debut in a  
performance that still vibrates  
with energy and wit. Anne  
Bancroft is stunning and smart and  
sad as Mrs. Robinson. Mike Nichols  
finally showed the world what  
California looks like in a film that  
says it all about that lifestyle. And  
Simon and Garfunkel will always  
sound like the '60s.

Rating: \$3.50.

"Lawrence of Arabia" (1963),  
12:30 Wednesday night on Ch. 7.  
Originally 222 minutes. TV time  
slot: 285 minutes.

This is the finest wide-screen  
spectacle ever filmed. David Lean,  
the master of the form, never

### WHAT'S IT WORTH?

A ratings guide to the  
movies

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

forgets to tell the human story  
while dazzling us with desert vistas  
and bloody battles. Here the human  
story is extremely complex,  
especially as suggested by Peter  
O'Toole's brilliant performance.  
Lawrence was a strange, even  
bizarre figure who came and went  
on the historical scene as few have  
ever done. There are moments in  
O'Toole's performance that rank  
with the best film acting of all  
time. On a small television screen,  
with its any TV screen, and  
interrupted by numerous  
commercials, "Lawrence" cannot  
be seen in its full splendor.

Rating: \$3.50.

"Farewell 451" (1967), 1:30  
p.m. on Ch. 7. Originally 112  
minutes. Last scheduled  
program.

A ponderous film version of Ray  
Bradbury's novel about a society in  
which firemen burn books rather  
than put out fires. Esteemed  
French director Francois  
Truffaut was making his first  
English language film, and it has  
the American production look. It  
loses the charm and subtle insight  
that make Truffaut's French films  
such treasures. There are  
interesting touches, especially in  
the futuristic sets. Stars Oskar  
Werner and Julie Christie are,  
as always, very good. The end is too  
predictable.

Rating: \$2.70.

# Duos give strong programs

Thursday, April 24, 1968 O&E

(9/17)

Two attractive chamber music  
events took place last week. The  
first was presented on Tuesday by  
the Cranbrook Music Guild at the  
Cranbrook House.

The other, on Sunday, featured a  
duo-piano program by Fedora  
Horowitz and Joseph Gurt, as part of  
the Lyric Chamber Ensemble series  
at Edsel Ford House.

The Cranbrook program featured  
the Cleveland Duo, consisting of the  
husband and wife team of Stephen  
and Carolyn Warner, both violinists.  
Carolyn Warner is a competent  
pianist as well.

Works on the program were by  
Handel, Jean Marie Leclair,  
Brahms, Mahler and Debussy.  
Carolyn Warner performed on the  
piano most of the time with the  
exception of the Sonata for Two  
Violins No. 5 by Leclair.

Other works on the program  
were closer to the standard  
repertoire. The most significant of  
these was the Sonata No. 3 for Violin  
and Piano in D minor by Brahms. It  
received an extremely competent  
performance on this occasion.

Another fascinating work on the  
program, but less familiar, was the  
Debussy Sonata for Piano and Violin  
that ended the program.

ONE MAY WONDER, with  
justification, what would Mahler be

doing on a chamber music program.

Indeed, the piece performed was  
taken from his symphonic  
repertoire. It was an arrangement,  
for violin and piano, of the Adagio  
from the Symphony No. 5.

It was originally arranged by one  
named Wittlinger and rearranged by  
the Warners, who found the previous  
arrangement unsatisfactory. Theirs  
captured the spirit of the movement  
to the extent possible. The  
percussive piano chords and the  
arpeggiated imitations of the harp  
were as authentic as one could  
expect.

Still, trying to confine Mahler to a  
small chamber setting is analogous  
to trying to confine an elephant to a  
bird cage. With the wide repertoire  
for piano and violin, such desperate  
measures are hardly necessary.  
Overall, this duo proved to be  
extremely capable and competent.

The Horowitz Gurt program  
featured a most impressive  
collection from the four hands and  
two-piano repertoire. This musical  
category is all too frequently abused  
by second rate performers who shy  
away from the more complicated  
original works and who resort to  
simplified and corrupted  
arrangements of familiar pieces.

The true treasures of duo-piano  
playing are only rarely revealed.  
Such was the case a few weeks



Avigdor  
Zoromp

earlier on a program of the  
American Artists Series with the  
Paratore brothers. This latest  
program revealed these treasures  
again.

JOSEPH GURT, who had  
appeared with the Lyric Chamber  
ensemble before, was born in  
Australia and is on the faculty of  
Eastern Michigan University.  
Fedora Horowitz, the founder and  
director of the Lyric Chamber  
Ensemble, is widely recognized by  
regular chamber music listeners.

The program at Edsel Ford House,  
which was completely sold out,  
featured the Divertimento a la  
Hongroise by Schubert, Concerto  
Pathetique in E minor by Liszt, five  
Hungarian Dances by Brahms,  
Liebestraume by Liszt and the two  
piano version of Ravel's "La Valse."

Of these, the only arrangement by  
someone other than the composer  
was that of the Liebestraume,  
arranged by Barbara Kirby-Mason

in 1939.  
The performance was impressive  
in terms of coordination,  
musicianship and technique.

The Concerto Pathetique  
presented most significant technical  
challenges, which were overcome  
with only few rough edges. For those  
who are accustomed to hear Ravel's  
work in its orchestral version, this  
two-piano version should present a  
most interesting alternative. Most of  
the orchestral shades are captured  
in this version.

Overall, the performance was on  
the lavish side. The volume was  
rarely below "forte" and never  
below "mezzo forte." Some soft  
touches would make these works  
sound even more impressive.

Gurt and Horowitz are scheduled  
to appear together on the Last  
Festival at Orchestra Hall on May 4.  
Also featured on this attractive  
event are Mitscha Kotler, Louis  
Nagel and Michael Gurt.

## Jean returns to conduct orchestra

By Avigdor Zoromp  
special writer

According to a familiar biblical  
saying, there is no prophet in his  
own country. This, of course, applies  
to any gifted individual and isn't  
restricted to prophets.

This truism, as valid today as it  
was thousands of years ago,  
validates another biblical phrase:  
"There is nothing new under the  
sun." This, however, doesn't imply  
that everything is predictable.

One individual who illustrates the  
validity of these ancient phrases is  
conductor Kenneth Jean, a familiar  
figure with area audiences and  
musicians. Jean was the Detroit  
Symphony Orchestra resident  
conductor from 1961 to 1966.

Other than his conducting duties  
at events considered secondary his  
only opportunities to conduct on the  
regular series arose when the  
scheduled conductor became ill, a  
rare phenomenon with this healthy  
breed.

Since his departure to develop his  
own career, he has been back on  
a couple of occasions, including his  
appearance as a guest conductor on  
the regular series a few weeks ago.  
Last week, he conducted two  
programs in the Orchestra Hall  
series. I attended the one on Friday.

ONE CHARACTERISTIC  
of programs with Jean is the element  
of innovation and the exploration of  
frontiers rarely approached.

This is accomplished not as much  
through newly commissioned, avant-  
garde music, as through works that  
were there, waiting to be presented  
and exposed.

For example, a little known work  
by Ibert, "Suite Symphonique,  
Paris, 1932," was programmed.  
Another obscure work on this  
program was Hindemith's  
"Kammermusik" No. 1, Op. 24 No. 1  
(the first "No. 1" is an absolute

reference of the "Kammermusik"  
category, the second a relative  
reference inside the given opus, and  
is not an indication of stultifying).  
These works were sandwiched  
between the two extreme Mozart  
symphonies — No. 1 and No. 41

"Jupiter".

This program illustrates yet  
another principle. There is a place  
for second-rate works on a program,  
provided they are put in the proper  
context with the rest of the program.

## Concert offers jazz sounds

National recording artist Mark  
Murphy and his trio, along with  
Wendell Harrison and Friends, will  
be presented by Rebirth at 8 p.m.  
Saturday, April 26, at Pease  
Auditorium at the Eastern Michigan  
University campus in Ypsilanti.  
Admission is \$10. For more  
information, call the Rebirth hotline

at 875-0259 from 10 a.m. to 7 p.m.  
Harrison will perform some of the  
tunes from his new album, "Birth of  
a Fossil," and Murphy will play jazz  
big band and contemporary compositions  
that have won him numerous  
awards. Many Michigan artists will  
be featured on the concert including  
Harold McKinney and Pamela Wise.

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