

Midtown features musical pair

Glasier and Stahl, a musical duo, will open Wednesday with performances from 9 p.m. to 1 a.m. Wednesday-Saturday, Jan. 16-19 and 23-26 at the Midtown Cafe in Birmingham.

Glasier and Stahl recently finished eight weeks at Tupa's on Detroit's east side. In March, they will appear five days a week at the Spaghettil Company on Woodward in Royal Oak.

Glasier and Stahl currently are heard on "Lady Diana," written by Tom Carson and recorded at Fiddler Recording Studios.

"Lady Diana" is Glasier and Stahl's first single for Fiddler Music Co. in Detroit. Stahl does solo singing and Glasier plays the piano on the recording.



While in Miami, he was a member of the Royal Guardsmen band and cut a hit recording "Snoopy and the Red Baron."

AFTER GRADUATION he returned to Detroit and attended Wayne State University for two years. He transferred to Oakland University in Rochester, graduating in 1972 with a BA in English.

Musician Glasier plays folk, blues, rhythm blues, ballads, and vintage rock 'n' roll. He has appeared with such bands as Procol Harum, Royal Guardsmen, Bob Seger, the Underdogs, the Paget and Chilliwick Group of Toronto. Glasier has played for Criteria Recording Studios; Cloudbourne Recording Studios; Pioneer Recording Studios; and Fiddler Recording Studios.

He has appeared at Olympia Stadium; Oakland University Open Air Concert; Red Carpet, Detroit; Pipers Alley; East Warren Lanes, Detroit; Conrad Hilton, Chicago; Cleveland Sports Arena; La'Cook Door, Toronto; and Holiday Inns.

Glasier writes and arranges with his partner Gregg Stahl. He also does vocals.

ALBERT GLASIER was born in Detroit and has lived in the northwest area most of his life. He is a self-taught musician on keyboards (piano and organ).

At 14, he organized his own rock 'n' roll band, playing at bar mitzvahs and school dances and parties.

He left Detroit at 16 to attend the Lear School in Miami, where he graduated with the highest average and was a member of the honor society.

Partners Glasier and Stahl are Gregg Stahl (left), who plays 12-string and electric guitar, and Albert Glasier, heard on keyboards, organ and piano. Stahl is lead singer, while Glasier is blues lead singer.



George Burns, Lee Strasberg and Art Carney play a feisty trio of pals who decide to launch a late-blooming criminal career.



the movies

Louise Snider

Stylish manner infuses comedy about 3 retirees

Everything in "Going in Style" (PG) is so carefully thought out, so appropriate, and so well executed, it is difficult to believe this is the first full-length film of 28-year-old director Martin Brest.

"Going in Style" integrates the acting styles and technical elements of film (sound, editing) with a genuine feeling for the human elements of the story.

George Burns, Art Carney and Lee Strasberg are three elderly gentlemen living together, sharing household expenses and a bored existence. One dreary day is like another — nothing, to do, no place to go.

Once a month they go to the bank with their Social Security checks; otherwise, they spend most of their days sitting on a park bench. When a youngster runs up to them, stares and runs away, Burns cracks, "this is too much excitement for one day."

FOR ONCE, Burns, talented comedian that he is, doesn't play himself. He created a distinctly different character as the impatient, outspoken, more daring member of the threesome.

Strasberg underplays his role beautifully as a timid, reticent man. When he does react to something with a rare, quick smile or an assertive voice, the moment is all the more memorable.

Art Carney perfectly balances the group. More easy going, he's not as silent as Strasberg or as disaffected as Burns.

Burns is the one to come up with the idea. Why don't they rob a bank? They can't lose, he argues. Even if they get caught, he reasons, they will get free room and board for three years and have 36 Social Security checks waiting for them when they're released from prison.

What if they get shot, Strasberg asks. "It doesn't matter," the others reply. That really gets to the crux of their situation. In spite of the talk about money, money is the least important reason for robbing a bank.

THE ROBBERY itself is a comic caper, funny disguises and all, but the humor always has a bittersweet edge to it.

If ever there was a visual dramatization of Dylan Thomas's "Go not gently . . ." "Going in Style" is it.



Bank guard William Pabst can't believe his eyes when he is held at gunpoint by three kookily disguised first-time bank robbers, Strasberg, Burns and Carney, in "Going in Style."

'Scavenger Hunt' runs in circles

If only it had happened this way, when the movie producer (or writer or director) was describing "Scavenger Hunt" (PG) to his colleagues:

"I have a sensational idea for a comedy. We'll round up a dozen or so actors, and give each one a zany character role in a wild scavenger hunt."

Here's the plot. A millionaire who made all his money as a games manufacturer, dies and leaves a crazy will. The people he names — relatives, friends, servants — have to play a game to see who will inherit his fortune. Who ever wins the scavenger hunt wins the estate.

Each contestant gets a list of items and their value in points. The heirs have till five o'clock of the day the will is read to collect as many items and points as they can. The only condition is that nothing can be purchased.

WE'LL SHOW everyone running around trying to steal everything from a bridal gown to an ostrich. We can have one team, say the butler (Roddy McDowall), chauffeur (Cleavon Little), chef (James Coco) and the French maid (Stephanie Faracy), working together to steal a toilet from an elegant hotel.

And we could have another team with the bitchy widow (Cloris Leachman), her stupid son (Richard Masur) and their nasty lawyer (Richard Benjamin) trying to get a safe out of a building with a broken elevator.

"Oh, and I just thought of this. Whoever brings in the fattest person gets extra points."

"Well, what do you think? Wouldn't that make a terrifically funny picture?"

"No."

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