

Entertainment

Ethel Simmons editor/644-1100



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Perk up your ears: New column debuts

This issue introduces a monthly column on the popular-music scene written by James Windell. For the last 10 years Windell has been a free-lance newspaper columnist, reviewer, feature writer and music critic. He has interviewed hundreds of musicians and is a regular contributor of music interviews to International Musician, the monthly paper of the American Federation of Musicians.

This is the first of what will be regular reports on music in Detroit and its suburbs.

And you should know right off about some of my biases and prejudices. While I try to hide my weaknesses, I like jazz and chamber music. But I'm also partial to funk, soul, blues and most any music that's honest and comes from the soul.

So, with that out of the way, what I'll try to do in On Music is give a preview of upcoming musical events as well as

take a brief backwards glance at some noteworthy musical happenings.

IF YOU'VE BEEN wondering what ever happened to Bob and Linda Milne, wonder no more.

The ragtime piano-playing couple, who were regulars for many years at such Chuck Muer restaurants as Charley's Crab In Troy and Digger's in Farmington Hills, left the secure employment of the Muer chain for the risky freelance life.

But they took on an even greater challenge in July when they bought their own saloon.

Originally called the Fenmore Lounge and more recently Shenanigans, the Milnes rechristened it Bill Bailey's. Now with two of the country's best ragtime pianists in control of the saloon at 17740 W. Seven Mile Road, Detroit, (just east of the Southfield Expressway), you can be sure it features plenty of ragtime and lots of hospitality.

Friday night, Bob Milne was playing the upright piano that sits on a small



on music
James Windell

stage built into an alcove behind the bar until bassist Mike Karoub drifted to around 10 p.m.

With sunglasses, a delightful sense of humor and an unerring sense of rhythm, Karoub joined Milne and growled under his breath through bass solos, broke to snap his fingers, blew a mean solo on a plastic kazoo during "Black and Blue" and never once missed a beat.

"We have a good time in here," said Bob between sets. "We get all kinds of musicians in here and have had as many as nine guys on our little stage."

Linda handles the piano duties on Saturday night, while Bob puffs on a stogie and pounds out the boogie, stride

or Scott Joplin on Monday, Thursday and Friday nights.

AND SPEAKING OF ragtime music, William Bolcom -- who more than a decade ago helped the Joplin revival along with his own ragtime recording on Nonesuch Records -- will be at Orchestra Hall with his wife Joan Morris at 8 p.m. Saturday.

Exponents of the American popular song, Morris with her bubbly mezzo-soprano voice and Bolcom with his classy piano accompaniment turn back the pages of music to a bygone era in American history.

"What we're probably best known for are Gay Nineties songs," says Bolcom,

a professor of music at the University of Michigan as well as a noted pop composer. "Our first record of any significance was 'After the Ball,' which contains many of the songs that had some importance in those years."

In concert, Bolcom and Morris give their audience a historical perspective on what Bolcom calls "the huge panoply of American song," but their concerts always have an effect that's exciting, immediate and always entertaining.

IF YOU MISSED the jazz films of master jazz film collector David Chertok at last summer's Montreux-Detroit International Jazz Festival, you have a second chance.

It won't be a concert really, but Chertok says of his programming, "My films give people the opportunity to see the greatest concert that never was."

What he means is that he can put together film clips to form a jazz concert.

Chertok will show a "concert" featuring Basie Smith, Benny Goodman,

Fats Waller, John Coltrane, Thelma Houston, Monk and Charlie Parker at 8 p.m. Tuesday, Nov. 15, in the Modern Language Building at the University of Michigan in Ann Arbor (763-5924).

If you can resist that, jazz isn't your thing.

BLOOMFIELD HILLS native David Barrett, who's just released his first album "Surprise" on the Brothers Records label, opened for Stephen Sills on Oct. 14 at the Royal Oak Music Theatre.

Barrett, a singer and guitarist with a soft-sell approach, had his hands full with a youthful audience that was after the more hard rock sounds of Sills.

Nonetheless, Barrett was impressive during his 30-minute set, particularly with a strong closing trio of original tunes. His maturity as a performer and his self-possessed professionalism stood him in good stead against some early shouts of "Stephen Sills!" By the end of his set he had won some new fans.

Cellist's 'instinctive approach' brings her acclaim

By Tim Richard
staff writer

Ofra Harnoy had several great cello teachers. But the best thing about them was that "they encouraged me to explore my own original style. Too many teachers try to make their students into photocopies of themselves."

The 16-year-old Toronto cellist, who will be heard locally Sunday, is already being compared to another great woman cellist from whom she took a master class: Jacqueline DuPre.

"We both started performing young,"

said Harnoy, who gave her first performance at 6 on a quarter-sized cello. "And there aren't that many women cellists who have become well known. We have an instinctive approach -- not labored."

DuPre, not yet 40, has multiple sclerosis and gave up performing several years ago.

Harnoy was one of her last pupils in 1980 and recalled, "I was very impressed with her. She was so vital. She couldn't play herself, but she could sing and move her arms and had a lot of humor. I understand she is not teaching

now and has to be spoon fed. It is very sad."

OFRA HARNOY (her given name is pronounced "Off-ra") will be guest soloist at 3 p.m. Sunday with the Oakway Symphony Orchestra in Detroit's Orchestra Hall, 3711 Woodward.

With Conductor Francesco D'Elia and the orchestra, she will be heard in two of the staples of the cello repertoire -- and two of the most richly melodic pieces in all orchestral literature: Haydn's Cello Concerto in D from the classical era, and Tchaikovsky's "Vari-

ations on a Roccoco Theme" from the romantic.

The orchestra will perform Brahms' "Academic Festival" overture, Stravinsky's brief Suite No. 2 and "Entrance of the Gods into Valhalla" from Wagner's "Das Rheingold."

Tickets at \$8 are available at the door or from Madonna College in Livonia, Hammill Music in Livonia, Botsford Inn in Farmington Hills and Executive Office Supply in downtown Farmington.

THE HARNOY style is intense, indi-

vidualistic, highly emotional. Usually wearing old-fashioned, loose-sleeved dresses, she throws her head back, sways and coaxes a wide variety of vibrations out of her instrument.

Depending on which audience her promoters want to reach, she is described as being both Canadian and Israeli. Actually, she was born Jan. 31, 1965, in Israel and moved to Canada with her father Jacob, an engineer and

amateur violinist, and mother Carmen, a pianist, at the age of 6.

The Canadian press, wary that Canada will become a musical suburb of the United States, emphasizes her Canadian nationality. Harnoy is described in Maclean's magazine as "the most distinguished musician to emerge from Canada since Glenn Gould," the pianist who died at 50 this year.

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