

Street SCENE

IN CONCERT

Monday, July 20

BLUESRUNNERS
Rick's Cafe, 611 Church, Ann Arbor.
996-2747

SUGAR
With Bob Mould at St. Andrew's Hall,
431 E. Congress, Detroit. Tickets are
\$12.50 in advance.
961-MELT

PARADISE VALLEY JAZZ JAM
Alvin's, 5756 Cass, Detroit.
832-2355

Tuesday, July 21

FIRST LIGHT
Rick's Cafe, 611 Church, Ann Arbor.
996-2747

UNCLE CHUNK
Blind Pig, 208 S. First, Ann Arbor.
996-8555

CHISEL BROTHERS WITH THORNETTA DAVIS
Alvin's, 5756 Cass, Detroit.
832-2355

Wednesday, July 22

ELLEN JAMES SOCIETY
Alvin's, 5756 Cass, Detroit.
832-2355

FIRST LIGHT
Rick's Cafe, 611 Church, Ann Arbor.
996-2747

CROSSED WIRE
With Holy Cows at Blind Pig, 208 S.
First, Ann Arbor.
996-8555

BLUESRUNNERS
Sully's, 4758 Greenfield, Dearborn.
846-1920

LES TETES BRULEES
St. Andrew's Hall, 431 E. Congress,
Detroit.
961-MELT

Thursday, July 23

HANNIBALS
Rick's Cafe, 611 Church, Ann Arbor.
996-2747

DEADBEATS
Blind Pig, 208 S. First, Ann Arbor.
996-8555

ALISON KRAUSE AND THE UNION STATION
The Ark, 637 1/2 S. Main, Ann Arbor.
761-1451

TOM COLLINS & THE COCKTAIL SHAKERS
Cross Street Station, 511 W. Cross,
Ypsilanti.
468-5050

ALA DRAMA
With Incubators and Plasma Bat at
Griff's Grill, 49 H. Saginaw, Pontiac.
311-5150

DAYGLO ORANGE
With Trust Fund at Alvin's, 5756 Cass,
Detroit.
832-2355

Friday, July 24

HOOLAPOPPERS
With the Cowpunks at Finney's Pub,
3965 Woodward, Detroit.
831-6070

LYNN MILLES
Birmingham Unitarian Church, 651 N.
Woodward. Tickets are \$10 in advance;
\$12 at the door.
846-1920

FRANK ALLISON AND THE ODD BOX

Rick's Cafe, 611 Church, Ann Arbor.
996-2747

GROOVE SPOON
Blind Pig, 208 S. First, Ann Arbor.
996-8555

WINE WE SCREAMING
Cross Street Station, 511 W. Cross,
Ypsilanti.
468-5050

BEER ON THE PENGUIN
Lili's 21, 2930 Jacob, Hamtramck.
875-6555

MISSIONARY STEW
Griff's Grill, 49 H. Saginaw, Pontiac.
311-5150

GIL SCOTT-HERON
The Majestic, 4120 Woodward, Detroit.
Tickets are \$13.50 in advance.
99-MUSIC

STEWART FRANKIE
The Alley, Greektown, 508 Monroe, De-
troit.
963-3357

DAVID MYLES AND MILESTONES
Alvin's, 5756 Cass, Detroit.
832-2355

INCURABLES
Reiser's Keyboard Lounge, South
Wayne Road, Westland.
721-1622

TINSLEY ELLIS
Sully's, 4758 Greenfield, Dearborn.
846-1920

Saturday, July 25

DUKE TUMATOE
Rick's Cafe, 611 Church, Ann Arbor.
996-2747

OROBOROS
Blind Pig, 208 S. First, Ann Arbor.
996-8555

TICKLED PINK
With Johnny Allen at the Studio
Lounge, 6921 N. Wayne, Westland.
729-2540

MUSTARD'S RETREAT
The Ark, 637 1/2 S. Main, Ann Arbor.
761-1451

CHARM FARM
St. Andrew's Hall, 431 E. Congress,
Detroit.
961-MELT

CULTURE BANDITS
With Cowpunks and Daddy Stitch at
Finney's Pub, 3965 Woodward, Detroit.
831-6070

WIG
Cross Street Station, 511 W. Cross,
Ypsilanti.
468-5050

PARK THE KARMA
With the Opague at Lili's 21, 2930
Jacob, Hamtramck.
875-6555

THE BURROS
With the Civilians at Griff's Grill, 49 H.
Saginaw, Pontiac.
311-5150

SKELTON CREW
The Alley, Greektown, 508 Monroe, De-
troit.
963-3357

M-BAY
Alvin's, 5756 Cass, Detroit.
832-2355

SKELTON CREW
The Alley, Greektown, 508 Monroe, De-
troit.
963-3357

TINSLEY ELLIS
Sully's, 4758 Greenfield, Dearborn.
846-1920

A bad night bodes well for Mills

■ A disappointing night at the Bank Cafe in her home of Ottawa, Ontario, might have spelled the end of Lynn Miles' singing career. But it didn't. Trained as an opera singer and an accomplished guitarist and pianist, Mills has gone on to produce two records and tour the United States and Canada.

BY LARRY O'CONNOR
STAFF WRITER



When the Sweetburg, Quebec, native tells how she became so guarded in her solitary works, the feeling is understandable and makes her songs all that more precious much like the pristine voice from which they originate.

One night, Miles was singing cover tunes at the Bank Cafe in her home of Ottawa, Ontario. The place was full of chatter, no one bothering to notice the singer-songwriter on stage playing her trade.

"I got off the stage after the third song of my set and ran downstairs and cried and cried," said Miles, 33, who performs as part of the La Casa Folk Music Series Friday, July 24, at Birmingham Unitarian Church. "It's very dehumanizing to be on stage and not have one person listen to you. I decided I wasn't going to do that anymore."

Miles has come a long way since. She shunned cover tunes, releasing two albums of her own songs and has emerged as one of Canada's finer up-and-coming musical exports.

Her latest, "Chalk This One Up to the Moon" (Snowy River Records, Box 130, Station B, Ottawa, Ont., Canada K1S), is a ripe collection of vivid songs culled from personal experience and forged in sterling folk and country settings. They speak to a restless melancholic romanticism, which is a universal feeling but perhaps more so in the vast trappings of Canada.

"The Venus Motel," a torchy number impeccably sung untrained in Miles' classically trained voice, tells the story of a lonely woman of 30 who works at the front desk of the inn and wonders if tomorrow will be the day she finds love. Down the road, a man sits in a diner waiting to muster enough courage to pursue his love interest.

The song leaves the pairing unresolved. Do they eventually meet?

"Yeah, I think so," Miles said.

"It's Hockey Night in Canada," a willowy folk pop lament, is a metaphor for what Miles perceives as the old boys club mentality that exists in her country. She was inspired to write the number after a well-publicized sexist joke was made by a member of Parliament while in session on the anniversary of the "Montreal



Como esta? Canadian native Lynn Miles may have cried after a disappointing night at the Bank Cafe in Ottawa a few years ago. Scheduled to perform at the La Casa Folk Music Series this weekend, Miles' tears have turned to smiles as she scores successes singing her own songs rather than covers.

Massacre."

"It's Hockey Night in Canada" decries violence, not only against women, but in general. Miles says reaction to the song has been mostly positive.

"Some people think it's a male bashing song. I'm not a male basher . . . I just want everybody to get along."

Miles was trained in voice by an opera singer and is an accomplished guitarist and pianist. She cites Emmylou Harris as one of her main influences vocally. "She (Harris) has sort of this pure, angelic voice," Miles said. "It's pure, but it knows a lot at the same time."

In terms of songwriting peers, Miles was inspired by the likes of Neil Young, Gordon Lightfoot and Bruce Cockburn. She purposely didn't listen to Joni Mitchell when she was younger for fear she would end up inadvertently sounding like the Canadian artist.

Miles started out performing covers while she

continued to write her own songs. After the dreadful night at the Bank Cafe, she gave up performing regularly and taught music for awhile.

But unlike that evening at the Bank Cafe, one person was listening. Frank Taylor and his wife regularly attended Miles' shows. He convinced Miles not to quit and, as result, became her manager. Her career continues to blossom, leading her to tour Canada and perform in the United States.

So, like the character in her song "The Venus Motel," someone was there.

"And I didn't even know it," she said.

Lynn Miles will perform as part of the La Casa Folk Music Series 8:30 p.m. Friday, July 24, at Birmingham Unitarian Church, 651 N. Woodward, at Lone Pine Road. Tickets are \$10 in advance; \$12 at the door. For information, call 646-4950.

John Lennon's art: Black humor, 'honest love feelings'

BY DARRELL CLIM
STAFF WRITER

It's summer in New York City. At 9:45 a.m., Yoko Ono's soft, soothing voice comes over the telephone, describing the blue, shimmering sky that hovers over the Manhattan skyline.

The widow of slain rock legend John Lennon couldn't be in rainy, dreary Detroit for the opening of the "Imagine Exhibition," some 70 drawings created by Lennon between 1968, when he was with The Beatles, and 1980, the year of his death.

But Ono's enthusiasm for her late husband's art work becomes clear as she talks about the black humor, political satire and "honest love feelings" depicted in the pen and ink drawings that were on display at the Omni International Hotel in Detroit.

"The common theme is honesty. He believed in it," she said of the exhibition that's on a 50-city U.S. tour. She often refers to Lennon in the present tense, as if he were still alive.

Unquestionably, Lennon is better known for his music than his art work. But his drawings — relying primarily on a single, sweeping line that reflects a minimalist approach — have gained increasing attention since his death.

A line from his song "Instant Karma" comes to mind: "We all shine on."

A student at Liverpool Art College from 1957 to 1960, Lennon

continued to draw even as The Beatles crashed the '60s rock music scene and defined the future of music.

"John's songs and art work really parallel each other," Ono said. "The only difference is that the art work is visual. His art work confirmed that he's a truly talented person, kind of a renaissance man."

Often, Lennon's animated-type drawings have been snubbed by the high-brow art world, which Ono said couldn't seem to reconcile that a rock musician could produce meaningful art work. Many attitudes have since changed, however.

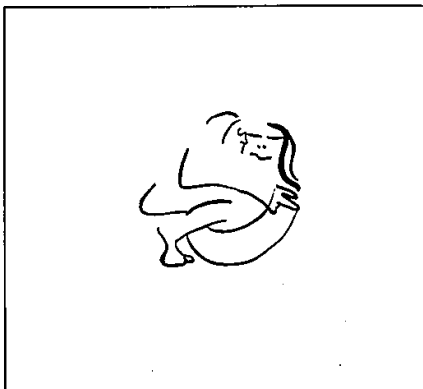
Eroticism and peace

A controversy in 1970 illustrated the furor over some of Lennon's works. A portfolio composed of images of his marriage to Ono — and his romantic and erotic love for her — was partially seized by Scotland Yard after an opening at the London Art Gallery.

"Obviously John wasn't very happy about that," Ono recalls. She admits she's a little embarrassed now by some of the drawings, but they were done at a time in life when she "didn't think twice" about the subject matter.

The exhibit also showed scenes from the couple's "bed-in for peace," their plea for world peace.

"That bed-in is a legend now," Ono said.



"Bag One" by John Lennon

Despite the AIDS epidemic and a general just-say-no mentality that has become widespread, Ono said she still believes that today's teens understand — and can relate to — the free lifestyle of the '60s.

"A lot of 17- and 18-year-olds are into the '60s. They know more about the '60s sometimes than I do," she said.

Lennon's humor

The intense, serious nature of much of Lennon's music sometimes overwhelmed him, but his humorous side occasionally emerged in his drawings — even though it was sometimes black humor.

"Because his music was so serious, he was telling himself in his drawings to have a sense of hu-

mor," Ono said.

"Nothing Is Impossible" shows Lennon walking on water. He apparently wanted to humor the fans who often saw him — and perhaps his fellow Beatles — as somehow beyond human, larger than life.

Another drawing, "American Dream," depicts a large round, pie-shaped bed that the couple shared for about six months. In the sketch, their heads are side by side and they're smiling. Underneath, the caption reads: "An American Pie Bed."

Lennon had always believed that people sitting at a round table — as opposed to a square one — could better communicate. And he wanted a round bed.

"It never really worked very well. We still felt more comfortable in the regular bed," Ono said.

Serious art

Ono has a difficult time choosing a favorite drawing from among Lennon's works, but she remains fond of "Bag One," which, with a one-brush stroke, shows the couple intertwined. They appear as one; their figures form an almost circular sketch.

"It's me and John, the yin and yang. And it represents man and woman, harmony," she said.

When he first drew "Bag One," Lennon was disappointed and wanted to discard it. Ono convinced him to keep it. To her, the drawing could have been a Picasso.

"I believe I saved it," she said.

Some of Lennon's art also emerged during his trips to Japan. He bridged the gap between Eastern and Western cultures, Ono said.

His work also took on a personal, serious tone at times, such as when he had, on rare occasions, been cruel, spiteful to Ono.

In "Aisumenen, I'm Sorry," Lennon was attempting to apologize to Ono. The sketch shows them sitting back to back, a tear in her eye, under a shining sun partially eclipsed by a cloud.

"He might get out of hand, but he would always apologize. A lot of women suffer because men get out of line and never feel guilty for what they've done," Ono said.

Ono's future

Ono hasn't dropped her own musical career. She now has a 19 song compact disc set on the market featuring such songs as her dance club hit, "Walking on Thin Ice."

But she wants to continue to expose Lennon's art to the world because she believes people can relate to it and learn from it. His art is at once personal, yet suggestive that all people share a common bond.

As Ono notes, his vision of a world of harmony can not only still be heard in his music, but seen in his art.