Music recalling past captivates Sunday crowd

The Martin Scot Kosins trio aimed to please the audience in Benno's Cafe in Sunday's Afternoon Concert at Somer-

Sunday's Afternoon Concert at Somer-set Mall, Troy.

Tunes nostalgic of the music of the '30s and '40s set onlookers' feet to tap-ping and mouths to humming. Passers-by cakewalked gaily to the easy-on-the-ear jazz-pops music.

And if you missed this one-of-a-kind performance, the Kosins trio will perform sext Sunday but the program will acte to the type of audience gathered. Kosins claims the finesse of his playing is due to a varied set of influences.

"I never considered myself a lazz to paints," he said with a smile, realizing that jazz is becoming his trademark, but a pop jaints who played jazz once in a while. When I used to play at the

day's program was the beginning and ending segments. These show typical classical refinement, lending grace to the natural jazz-pop idiom. Kosins displayed the trained touch of

Kosins displayed the trained touch of the concert pianist, making the music memorable.

"Yet the songs never come out the same way twice!" Kosins referred to the ever-changing nature of jazz improvisation — where the pianist may compose at will out of his head the music hefeels there.

"It's really a kind of mental telepathy," he said, describing his musical communication with bassist Richard Boelter and drummer Tony Martin, while playing an improvised break in a particular song.

KOSINS' REMARKABLE singing voice has the versatility of both tenor and baritone ranges. "I sing each song in the key that makes the song sound good," he explained. He has good vibrator in the lower range, complemented by translucent clarity in the upper. As a jazz buff, Kosins admires Fats

review

about love — sad songs, filled with slow longing.

Memories were revived by the mixed bag of tunes from the '30s and '40s and '10s and '10 Waller. In the classical vein, the perfection of Segovia has been his model.
Kosins' musical preferences were developed early in his life. "I always knew what my music should sound like." He is aware of his own musical

second runs Tom Panzenhagen More Marx Brothers madness, this time set against a circus backdrop. Groucho is attorney J. Cheever Loop-hole, Margaret Dumont is back and

But first this word from our sponsor. We tuned to "Romeo and Juliet" Sun-day night after recommending it last week in this column, and, unfortunate-ly, found the Franco Zeffirelli work both edited for television and riddled with commercials

with commercials.
Can you imagine Shakespeare "edited for television"? What may have been worse, though, were the numerous commercial breaks, especially toward the end of the film. Youngsters watch-

the end of the film. Youngsters watching for the first time may well believe Romeo kills himself. Vidal Sassoon pitches sandwiches for 7-Eleven, and then Juliet kills herself. This was shoddy, grubby commercialism on the part of ABC. Let's hope ti doesn't happen again on any network — but it will. However, we will no longer recommend films on television which we presume will be edited and/ now, on with the show.

· TWO FOR ONE

• TWO FOR ONE

"Dr. Jekyll and Mr. Hyde," 1 p.m.
Sunday on Channel 50. Running
time 127 minutes.
At least a dozen film versions of
Robert Louis Stevenson's 1886 classic
have been recorded, but this 1941 version with Spencer Tracy and Ingrid
Bergman is undoubtedly the best.
We think of Tracy mostly as Fatther
Flanagan from "Boy's Town," Stanley
in search of Livingston, as the "Pather
of the Bride" or tilke the golf coach in
"Pat and Miss."
"Pat and Miss."
"Pat and Dr. Stevenson's the Bride"
"Pat and Dr. Stevenson's the Bride"
"Pat and Dr. Stevenson's to the Bride"
"Pat and Dr. Stevenson's story is a twofold psychological gripper about good and evil
trapped within the psyche and about
Dr. Jekyll's experiments to spit those
forces into separate identities. Tracy is
especially convincing in the role because his Jekyll-Hyde metamorphosis
comes about "naturally," via muscle
contrortion and personality change
rather than with makeup or special effects.

Unlike the Hydes of other screen ad-aptations, this Hyde is a scoundrel and a lout, but not a monster in the Gothic sense. Tracy's relentless racking of femme fatale Bergman is gruesome— almost as tortuous for us to watch as it almost as tortuous for us to watch as it is for her to experience. He taunts her, teases her, rapes her in a dozen non-tiolent, mind-hoggling ways. His manhandling of Bergman is Freudian in scope, and this is a deeply psychological and fully literate film.

Directed by Victor Fleming and with a very line musical score by Franz Waxman. Also starring Lana Turner, Donald Crisp, Barton MacLane and C. Aubrey Smith.

· AND A FEW MORE

"Notorious," 6:30 p.m. today at the Bloomfield Township Public Li-brary, 1099 Lone Pine, phone 642-5800, free. Running time 101 min-

5800, free. Running time 101 minutes.

A 1946 Alfred Hitchcock film about
Nazis in South America. Ingrid Bergman is back (she made "Spellbound"
for Hitch in '45) and Carry Grant's got
her. Typically tense and well-directed
and acted. Note how Grant and Bergman's love affair is mirrored by that of
Nazi Claude Rains and his mother, Madame Konstantin.

"A Lowel and Hardy Festival" 8

dame Konstantin.

"A Laurel and Hardy Festival," 8
p.m. Friday and Saturday at the
Redford Theatre, 17360 Lahser,
phone 537-5369, 52. Running time of
three films about 185 minutes. Or
Teatring, "O'or Relations." "Way
Out West" and "Helpmates." Perhaps
the best of three is "Way Out West,"
made in 1937. Stan and Oille turn up in
Brushwood Gulch looking for a prospector's daughter, heir apparent to an
underground fortune. Bad guy James
Finlayson steps in and the fun begin.
Plenty of puddles, long on laughs, short
on silly subplots.
"At the Circus." 1:35 a.m. Mondon."

"At the Circus," 1:35 a.m. Monday night on Channel 7. Running time 87



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Ike." He is aware of his own musical effect.

At the present time, Kosins is a free-lance composer. Sunday's program gave the audience the thrill of hearing something new. The original tune by Kosins, "Cautino to the Wind," blended Kosins, "Cautino to the Wind," blended to the programme of the Wind, "blended to the programme of the Wind," blended to a not been accorded by 45. In the second set the Irio played an-other original song, "Coffee for One," a poignantly fresh comment on the sor-rows of love.

MUCH OF WHAT was played at Sun-day's concert had the typical melan-choly blues idiom. Many songs were

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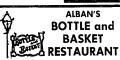




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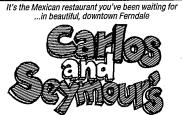
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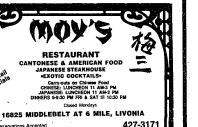
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