

Music recalling past captivates Sunday crowd

By JOANNE K. PSENKA

The Martin Scott Kosins trio aimed to please the audience in Beneo's cafe in Sunday's Afternoon Concert at Somerset Mall, Troy.

Tunes nostalgic of the music of the '30s and '40s set onlookers' feet to tapping and mouths to humming. Passersby, eckawaked 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 next Sunday but the program will cater 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 jazz pianist," he said with a smile, realizing that jazz is becoming his trademark, "but a pop pianist who played jazz once in a while. When I used to play at the

Caucus Club, I played a little jazz, but now, it seems, I'm booked for this (jazz)."

TO COMPLETE the triangular taste, Kosins has, to his credit, three recorded albums of classical music to date. The rigor of classical piano technique has tempered his jazz-pop idiom.

What is fixed about the songs in Sun-

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 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 he feels 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 vibrato in the lower range, complemented by translucent clarity in the upper.

As a jazz buff, Kosins admires Fats

review

Waller. In the classical vein, the perfection of Sogovia 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 effect.

At the present time, Kosins is a freelance composer. Sunday's program gave the audience the thrill of hearing something new. The original tune by Kosins, "Caution to the Wind," blended idioms — jazz, pops and classical. (It has not been recorded as yet.)

In the second set the trio played another original song, "Coffee for One," a poignantly fresh comment on the sorrows of love.

MUCH OF WHAT was played at Sunday's concert had the typical melancholy blues idiom. Many songs were

about love — sad songs, filled with slow longing.

Memories were revived by the mixed bag of tunes from the '30s and '40s. Duke Ellington's "Take the A-Train" and "A Mellow Tone" were pleasantly familiar. The novelty of the piano in the upper treble register was used in "Taking a Chance on Love," played in both sets by audience request.

Kosins sang with a big smile a song he enjoyed very much. The audience smiled too hearing "It had to be You."

Special note must go to the abbreviated rendition of Gershwin's "Rhapsody in Blue," a semi-classical piano solo, which the trio faded into a surprise ragtime "I've Got Rhythm."

Kosins began this with a humorous one-finger attack on the keyboard. There was rich jazz ornamentation in the variations on the melody. The effect was a rollicking percussive sound on all three instruments.

Kosins played a riff experimenting with 7, 11, and 13th chords. Did the audience hear the similarity between the two selections joined as one number?



second runs Tom Panzenhagen

But first this word from our sponsor. We tuned to "Romeo and Juliet" Sunday night after recommending it last week in this column, and, unfortunately, found the Franco Zeffirelli work both edited for television and riddled 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 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 it 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/or cut for the sake of commercials. And now, on with the show.

• TWO FOR ONE

"Dr. Jekyll and Mr. Hyde," 1 p.m. Sunday on Channel 59. 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 Father Flanagan from "Boy's Town," Stanley in search of Livingston, as the "Father of the Bride" or Mike the golf coach in "Pat and Mike." It comes as something of a surprise, then, to see him as the tormented and tormenting Mr. Hyde.

Stevenson's story is a twofold psychological gripper about good and evil trapped within the psyche and about Dr. Jekyll's experiments to split those forces into separate identities. Tracy is especially convincing in the role because his Jekyll-Hyde metamorphosis comes about "naturally" via muscle contortions and personality change rather than with makeup or special effects.

Like the Hydes of other screen adaptations, this Hyde is a scoundrel and a lout, but not a monster in the Gothic sense. Tracy's relentless rating of femme fatale Bergman is gruesome — 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-violent, mind-boggling 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 fine musical score by Franz Waxman. Also starring Lana Turner, Donald Crisp, Barton MacLane and C. Aubrey Smith.

• A FEW MORE

"Notorious," 6:30 p.m. today at the Bloomfield Township Public Library, 1099 Lone Pine, phone 642-3800. 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 Cary 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 Laurel and Hardy Festival," 8 p.m. Friday and Saturday at the Redford Theatre, 17389 Laines, phone 537-2550, \$2. Running time of three films about 145 minutes. Organ overture about 7:30 p.m.

Featuring "Our Relations," "Way Out West" and "Helpmates." Perhaps the best of three is "Way Out West," made in 1937. Stan and Ollie 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 begins. Plenty of puddles, long on laughs, short on silly subplots.

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

More Marx Brothers madness, this time set against a circus backdrop. Croucho is attorney J. Cheever Loop-hole, Margaret Dumont is back and Eve Arden co-stars in this 1939 film. Funniest line: "I'll have another cup of coffee." Watch and you'll see why.

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