

FINE ARTS

Brush up your artistic skills at summer workshops

The Detroit Institute of Arts is offering summer YouthArt workshops for families and students of all ages and skill levels. For the entire month of July, students can create ceramics, pa-

per, self-portraits and collages in one- or three-day sessions. Not only do participants get to create their own masterpieces, they get to explore the museum's collection for inspiration before returning to the studio to make their projects.

Tuition begins at \$10 for one two-hour session and registration is required. For a schedule and registration form, call (313) 833-2419.

Several art classes are being offered on the Cranbrook grounds in Bloomfield Hills this summer, and at Point Creek Center for the Arts.

All sessions at Cranbrook begin the week of July 9. Call (810) 645-3678 for information.

Registration for classes at Paint Creek Center for the Arts can be made in person at the art center or by phone. The PCCA is at 407 Pine, two blocks west of Main in downtown Rochester. For a brochure of summer classes, call the PCCA at (810) 651-4110, between 10 a.m. and 5 p.m. Tuesday-Saturday.

Here are the Cranbrook offerings.

A six-week class for painters 9:30-11:30 a.m. Sundays allows them to paint in the gardens with help from a professional artist. To work with colorful bouquets of flowers and beautiful settings gives the artist a great opportunity to relax and paint.

A seven-week class in life drawing 7-9 p.m. Tuesdays explores the human figure in charcoal, pencil and color drawing. Work done in this class might be used for a future portfolio presentation.

If basic drawing skills need to be understood, a six-week class in drawing 11:30 a.m. to 1:30 p.m. Sundays for adults and 2 p.m. Tuesdays for children in grades 6-8 is available.

Five-week summer weaving course will be offered 9 a.m. to noon Tuesday-Thursday. Spend a beautiful morning at Cranbrook Kingswood weaving a project that will create a memorable moment in time for the future.

Register now for the five-week session of summer classes, July 17 to Aug. 19, at the Paint Creek Center for the Arts. Offerings include:

Two-session mat workshop for adults 6:30-9 p.m. Thursdays, July 20 and 27.

Learn how to select mat colors, and to complement your art work, or photographs and how to measure and cut mats. Registration deadline is Thursday, July 13.

Four- and 5-year-olds can experience the wonderful world of art through introductory classes encouraging self-expression in various media. Older youngsters, ages 6-14, have their choice of studio classes in clay, drawing, painting, mixed media or cartooning.

Classes for adults include calligraphy, clay, drawing, painting, papermaking and photography. High school students are welcome in the adult program.

PIERRE BITTAR GALLERY French Impressionism BIRMINGHAM 296 W. Maple • 810-433-9917

ISLAND ANCESTORS OCEANIC ART FROM THE MASCO COLLECTION JUNE 11 - AUGUST 6, 1995 Exhibition Admission (ticket includes recorded tour) \$5 - Adults; \$2 - children and students with ID; members free. Free on Wednesdays with museum admission.

THEATER

No one fluffs funny lines in 'I Hate Hamlet'

'I Hate Hamlet' 8 p.m. Friday and Saturday, June 30, July 1, Village Players, Hunter and Chestnut, downtown Birmingham, (near Maple and Woodward). Tickets \$8, call (810) 644-2075 for reservations.



HELEN ZUCKER

The Village Players production of Paul Rindnick's 'I Hate Hamlet' directed by Deborah Cohen and Andrea Kaptur, is an uneven but ambitious attempt to do a tricky comedy.

'I Hate Hamlet' is a clever, tongue-in-cheek love song to live theater. It needs seasoned actors with a well-developed sense of the traffic between commerce and art plus a sense of the fantastic. However, there are lots of funny

lines, and no one fluffs them. Ross Grossman as Andrew Rally, a TV actor who has been chosen to play Hamlet in a Joe Papp Central Park production, brings lots of energy and a clear voice to this demanding role. Grossman is good looking in an innocent, wholesome way; he's believable as a TV guy. But Hamlet was no innocent; he caused a lot of havoc in Denmark. To make sense of this play, we need to believe that Rally really can play Hamlet.

Eric Kent Franz shines as Gary Peter Lefkowitz, the cool deal maker from the West Coast; he's casual jackets, shades, and no scruples, no knowledge, no doubts about art. Franz brings a breezy sense of wholeness to his one-dimensional role, he's sunshine on stage.

Mark Hammell, who is larger than life, and a good choice for the role of the ghost of John Barrymore, seems to be restraining

REVIEW

his enormous energy to fit into the production. Barrymore appears in a puff of smoke (as Hamlet's father does) and acts about teaching Rally to play Hamlet. Hammell, twirling about in a doublet and tights, drinks and regales us with tales of Barrymore's shuffles between movies (commerce) and art (the theater).

Diane D'Agostino brings a level of sophistication to the role of Lillian Troy, Rally's agent. Troy is alluring and aging, but she's sharp; D'Agostino snaps out her lines with a world-weary tone that works. D'Agostino and Hammell do a nice romantic duo.

Jane Pfeifer waves her arms about a great deal while playing Deidre McDavey, the 29-year-old

virgin who makes Andrew wait until she knows he's "the greatest." Pfeifer rushes up and down stairs, cries out in a high voice, and has no trouble convincing us that she's a wealthy aristocrat. When she gets the part of Ophelia, the play becomes a muddle.

Robin Thomas as Felicia Dantine, the real estate developer who rents Rally Barrymore's old apartment, is fine. She lays on a Brooklyn accent in a high spirit and winds up in a limo with her fellow deal-maker, Lefkowitz.

The apartment, done by Steve Tadevic, Sam Burke, and crew is marvelous. I liked the buildings piled against the window. Costumes by Linda Hammell were amusing, and lights by Geoff Larkin, John Picha and Joe Lease were fine.

Helen Zucker of Oak Park is a free-lance writer who specializes in theater.

MUSIC

Carillon from page 1B

All of the batons are connected to cables which drive the clappers of the bells, thereby sounding notes which cannot be "damped," or muffled, by the player in any way.

"The sound just keeps on resonating until it dies away," Burgess said.

Tuning is accomplished by carving portions of the bells' interior away.

Burgess recommends listeners sit a couple hundred feet away so the sounds blend together.

"You shouldn't hear the individual bells," he said. When heard from within the tower itself the myriad harmonic overtones of the instrument create a very brittle timbre which smoothes out and gathers warmth as it travels through open space.

Hence the summer recitals. Sitting on a lawn in the middle of a Michigan winter would test the mettle of even the most diehard music fan.

Burgess will perform at both the Christ Church Cranbrook and U-M recitals along with a former U-M classmate — Dr. Tim-shi Tam, of Iowa State University. Burgess and Tam's instructor at U-M was university carillonneur Margo Halsted.

Halsted calls the carillon "a very expressive instrument" which originated in the 16th century in the European lowlands of Holland, Belgium and northern France. Cities in the region at the time were built with high walls and towers, she says, and bells in

the towers were used to signal the time of day and events of public interest. But townsfolk began to confuse the messages being sent. Halsted says, because they couldn't hear the beginning of it, or weren't paying attention. So, "they started playing little melodies" to let the people know a message was coming.

Halsted said the instrument itself hasn't changed much since. U-M's massive E flat bell is about six feet tall with a diameter of approximately seven feet. Adults can easily stand inside of the bell as it hangs from the girders, as Halsted was happy to demonstrate.

"I've put entire kindergarten classes in here," she says, chuckling as we stood beneath the belfry. She says the children cover their ears and tell her "not to play it."

Looking out the narrow arched windows of U-M's 10-story carillon tower one can see the tower to the east and north where listeners gather during recitals, along with most of the rest of Ann Arbor. Halsted says the sound carries for about a half mile on quiet evenings.

The awesome structure necessary to suspend so many gigantic bells is truly something to behold. U-M provides tours of the carillon tower after each performance, and Christ Church Cranbrook will conduct tours after concerts on July 4 and September 3.

TasteFest from page 1B

Their latest album, released on England's JSP Records, is advertised thusly: "A few years ago we heard an album by the Butler Twins on Blues Factory Records that was simply one of the best blues albums of the past 20 years. We just had to have these sensational bluesmen on JSP Records!"

Peter "Madcat" Ruth, in addition to being the first blues musician I interviewed, in 1977, has been widely acclaimed as one of the most impressive and diverse harmonica players in the country. A player blessed with impeccable control and flawless tone, he has been teamed with guitarist extraordinaire Shari Kane.

"I'm the best in the city, the best thing going," is how guitarist/vocalist Robert Noll describes himself with tongue planted only partially in cheek. There's certainly room for contention anytime the word "best" creeps into conversation, but Noll's credentials are pretty impressive.

From 1979 to 1984, he played guitar with the late, great Albert Collins, a job in which he was succeeded in by Debbie Davies. He also worked for Chicago's popular Big Twist, also sadly departed, in 1984 and '85. Then he came back home. He co-founded Blues Factory with the late, great Albert Collins, a job in which he was succeeded in by Debbie Davies. He also worked for Chicago's popular Big Twist, also sadly departed, in 1984 and '85. Then he came back home. He co-founded Blues Factory with the late, great Albert Collins, a job in which he was succeeded in by Debbie Davies.

Mister Bo can claim just as long of a local heritage, being a mainstay on local stages for nearly 40 years. Like the Butler Twins and Uncle Jesse White, you'll most often find Bo at Hamtramck's Attic Bar.

Though trombonist Bugs Bedlow and his Brigade are more likely to play a James Brown riff than a blues standard they have been awarded local Best Blues Band honors in the past.

Steve Nardella, as proficient on guitar as harmonica, was a member of Ann Arbor's Silvertones (with George Bechard), one of the first bands to record for Blind Pig records when they were just getting started out of the Blind Pig bar, is as impressive in a roots-rock groove as with the blues.

Piano and harmonica playing singer Uncle Jesse White has been a Saturday night fixture at Hamtramck's Attic Bar since 1987. He's also something of a local institution. The 75 year old hosted jam sessions at his house on 29th Street, thus the name of his band, including when he move here from Mississippi in 1969 — sessions that included the likes of John Lee Hooker, Eddie Burns and the Butler Twins. WDET's Robert Jones has said that "if you wanted to learn how to play the blues, you had to go to 29th Street."

Jessie White is not a man given to rushing. He recorded his debut album, for Blues Factory, in 1991, at the age of 71!

Eddie "Guitar" Burns was so closely associated with John Lee Hooker, that it probably got in the way of his own career going as far as it clearly should have. Among other things, you'll find his guitar playing backing up Hooker on his classic 1968 version of "One Bourbon, One Scotch, One Beer," and though he had just returned from a brief Scandinavian tour the last time we spoke, about a year ago, Burns rarely plays in the Detroit area.

Still one of the best reasons to investigate the unique flavor that is Detroit blues. Burns will be one of the highlights here.

If you have a comment or information for Mark Gato, call (313) 833-2047, mailbox 1858, or Touch-Tone phone, or write to him care of Arts & Entertainment, Observer & Eccentric Newspapers, 36251 Schoolcraft, Livonia, MI 48150.

DSO 'Salutes America'

The Detroit Symphony Orchestra will present the third annual "Salute to America" on the Village Green in Greenfield Village, 8 p.m. July 1-3.

Tickets for all performances are \$10 for adults, \$7 children ages 5-12. Kids under 4 admitted free. Parking is free. Tickets are available at the Orchestra Hall Box Office, Henry Ford Museum & Greenfield Village, or at any Ticketmaster outlet. To charge by phone, call (810) 645-6660. For more information, call the Detroit Symphony Orchestra at (313) 962-1000.

Resident Conductor Leslie B. Dunner and the DSO will be joining forces with the U.S. Army

Field Band & Soldiers' Chorus for a concert program celebrating American music and the music.

The DSO and Army Band will perform the music of Americana such as "The Star Spangled Banner," Broadway showstoppers, an Armed Forces Medley and "Chalkovskiy's" 1812 Overture, followed by fireworks displays each night.

Complementing the historic structures of Greenfield Village will be strolling costumed characters, period musical entertainment and "old-fashioned" evening, the U.S. Army Field Band & Soldiers' Chorus will give a prelude concert 7:30-8 p.m., after which it will take to the stage with the DSO.