



Stagecrafters latest production "Marvin's Room" opens at the Baldwin Theatre's Second Stage, 415 S. Lafayette Ave., Royal Oak. Call (810) 541-6430.



Primus plays the State Theatre, 2115 Woodward Ave., Detroit, at 7 p.m. Tickets are \$17.50 for the all-ages show. Call (313) 961-5451 or (810) 645-6666.



"Beauty and the Beast" continues 6:30 p.m. Sunday, April 7, at the Masonic Temple Theatre, 500 Temple Ave., Detroit. Tickets range from \$16-\$80. Call (810) 645-6666 or (313) 832-5900.



Hot tix: Gladys Knight performs this weekend at the Fox Theatre, 2211 Woodward Ave., Detroit. Tickets range from \$10-\$37.50. Call (313) 883-8811.

Arts & ENTERTAINMENT

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Flutterby enjoys clowning around

BY CHRISTINA RUOCO
STAFF WRITER

Toni Patterson went through a lot of pain to achieve her goal of performing as "Flutterby" the clown during the Coca-Cola Royal Hannaford Circus at The Palace of Auburn Hills.

"The first year I was supposed to do it was three years ago. But three days before it opened, I had a bad accident and I crushed both of my ankles. I was in the hospital while they were doing surgery," the Livonia resident said.

She was scheduled again for the following year, but her ankle, once again, got in the way. Patterson had to get her ankle fixed and was in a cast during the performance. Finally, last year she accomplished her dream and Thursday, April 4-Sunday, April 7, she returns to The Palace to perform in The Royal Hannaford Circus.

"That was a dream of mine. Actually, I've fulfilled two of them. I performed at the White House in '92. Right now I'm working on getting into the schools with an anti-drug program and fire prevention," she explained.

Patterson said because it "is too

serious of a matter to be clowning," she'll appear as a magician.

"Through a magic show you can reach the kids and leave an impression that I feel is pretty neat. They hear their mom, dad, pastor, counselor and teachers (tell them about drugs and fire prevention) but if it's made entertaining, I think it makes a difference. It gets their attention."

Clowning around has always been in Patterson's blood. She became a clown 11 years ago after reading the book "The Clown Ministry," attending classes in Redford and a clown camp at the University of Wisconsin.

For name "Flutterby" comes from the original word for "butterfly."

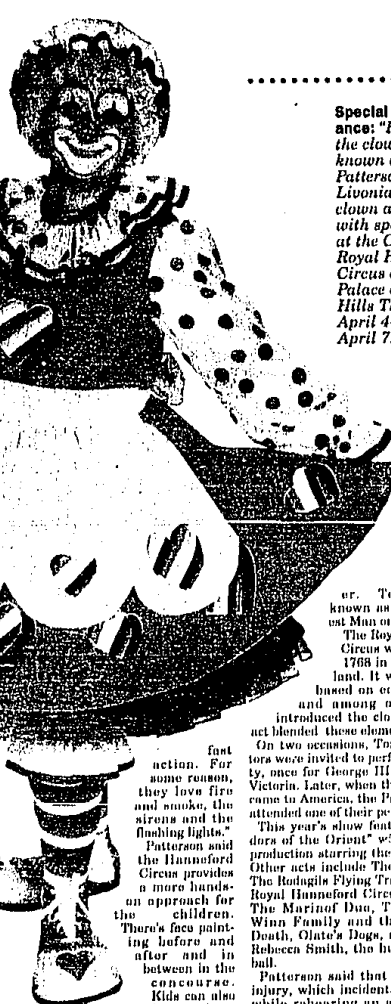
"A butterfly was originally called a flutterby. ... It also is the symbol of the resurrection of Christ. That's how I came about my name."

Within her first year of being a clown, she won three awards. Besides the Hannaford Circus, Patterson performs at seminars, birthday parties, and occasionally Don Pedro's Mexican restaurant near Grand River and Telegraph. It's now her full-time job.

"I guess it's always been a dream of mine to be an entertainer. I can't sing and I can't dance, but I've always loved to dress up for Halloween parties. I'd always take first place for the most outlandish costume," Patterson said.

She hopes to make the audience at The Palace smile with a number of her acts including the "there's a fire in the kitchen."

"It's a real cute skit. They (kids) love



the elephants. "It's my favorite circus. It's small and people can get more involved. You can get painted up in the circus and all."

The Coca-Cola Royal Hannaford Circus, jointly owned and produced by Tommy and Struppi Hannaford, is the second largest circus in the United States. With its three performing units, the circus tours the country each year for 40 weeks.

Prior to forming their own shows, the Hannafords were circus superstars. Struppi was a multi-talented, award-winning performer — first, as an accomplished aerialist, and then as a high wire artist and tiger train-

Special appearance: "Flutterby" the clown, also known as Toni Patterson of Livonia, will clown around with spectators at the Coca-Cola Royal Hannaford Circus at The Palace of Auburn Hills Thursday, April 4-Sunday, April 7.

er. Tommy was known as "The Funniest Man on Horseback." The Royal Hannaford Circus was created in 1768 in London, England. It was originally based on equestrianism and among other things introduced the clown. Tommy's act blended these elements.

On two occasions, Tommy's ancestors were invited to perform for royalty, once for George III and once for Victoria. Later, when the Hannafords came to America, the Prince of Wales attended one of their performances.

This year's show features "Splendor of the Orient" with a Chinese production starring the magic of Rud. Other acts include The Riding Fool, The Rodeo King, The Flying Trapeze act, The Royal Hannaford Circus Elephants, The Marine Duo, The Fabulous Winn Family and their Globe of Death, Olaf's Dogs, and daredevil Rebecca Smith, the human cannonball.

Patterson said that although her injury, which incidentally happened while rehearsing an act, holds her back somewhat, she still enjoys being a part of the circus.

"It's like Toni got hurt and Flutterby didn't as much. Once I put on the costume, the shoes and got dressed, I do what I got to do and have a good time doing it after I come home I fall apart. When you get home and you wash that make up off, the energy goes right down the drain with it," Patterson said.

But by no means is she complaining. "What a life. That's our favorite saying because it is. I know I can take care of myself financially if I had to and yet doing it is fun. Confucius say if you enjoy your job you never work a day in your life. I do enjoy what I do."

Photos explore Chicago's 'Financial Canyon'

MARY KLEMMIC

STAFF WRITER

Architectural elements set the stage for dramatic scenes in "Financial Canyon," the current photography exhibit at the Pierce Street Gallery in Birmingham.

The display, continuing through May 4, features black and white photographs by Bloomfield photographer Marco Lorenzetti taken in Chicago's financial district between 1989 and 1992.

"I was trying to work within the confines of street photography and push it to the very edges," said Lorenzetti, who is a partner of architectural photographer Balthazar Korab.

"Color has a tendency to be more about the surface. There is this wonderful sense of movement," the gallery's Marcia Boxman said of the photos. "To me there are three different impacts on the viewer. The lonely and anonymous, the humorous, the menacing."

In the photographs, people move or stand among the massive pillars and giant, impassive structures. For only a moment, details come together — from interactions between passersby and buildings, or among

passersby — to create a mini-drama. It is these instant dramas that Lorenzetti captured with his camera and presents in the show.

One scene contains men milling on a street. Those in shirtless leotards are in a group on one side, and those in suits are in a group on the other. The two clusters are facing and moving toward each other, like two opposing armies.

A man carrying a briefcase rushes across a street, the wrinkled material on one trouser leg lining up under creases or fingerprints on the briefcase to form what looks like a hand. Looming columns appear to hold a man in a light device.

One pavement is illuminated by a layer of light, suggesting a spotlight on a stage. In another scene, part of the sidewalk seems to softly shimmer like glass or water. Lettering from a building is reflected on the sidewalk in a shot; other buildings are reflected in a structure in another.

In many photos, what you think is a shadow is actually a figure, and vice versa. In one scene a shadow seems to be materializing out of the building, as

though the structure is taking human form.

Eyes are the only features seen on a shadowy face in the foreground of one photo. A building in the background, rising above the urban stage, features an architectural element that is echoed in the shape of a person walking on the pavement. This shape is also repeated, inverted, in the top on a striped bag carried by a pedestrian.

Dark and light formed by the play of building and light are arranged in geometric sections in one photo, wedges neatly fitting in place.

Lorenzetti walked along streets to scout possible sites for the photos, seeing what backgrounds were available. To take the pictures he used a handheld eight 1/10 view camera that he placed on the ground.

"I remained as inconspicuous as I could," he said. The idea for the photos came about after Lorenzetti worked on a documentary. He wanted to try a change of styles.

Lorenzetti has been involved with photography for more than 18 years, starting as a student at the University of Michigan and continuing as a graduate student at the Art Institute of Chicago.



City scene: Figures resemble shadows, and vice versa, in photos by Marco Lorenzetti now exhibited at Pierce Street Gallery in Birmingham.