

Summer from page E1

June 21, bill include the Community High 2 O'Clock Jazz Ensemble, The Community Players with selected pieces from the musical "Fame," DEMI Dance Ensemble of Michigan, Arbor Creek Suzuki violin students, violinist Melissa White, and The

Ann Arbor Summer Festival
When: Friday, June 19-Sunday, July 12, at the Power Center for the Performing Arts, 121 Fletcher St., Ann Arbor, and the Top of the Park on a top level of the Power Center parking structure.

Tickets: Will be available through Saturday, June 13, at the box office at Burton Memorial Tower, University of Michigan campus from 10 a.m. to 6 p.m. Thursday-Friday, and 10 a.m. to 1 p.m. Saturday.
After Monday, June 15, tickets will be sold at the Power Center box office from 10 a.m. to 9 p.m. Monday-Friday, noon to 9 p.m. Saturday, and 6-9 p.m. Sunday, plus 11 a.m. to 3 p.m. Sunday, June 28. For more information, call (734) 647-2278.

Power Center Schedule

Harry Belafonte, 8 p.m. Saturday, June 20, \$31-\$40.
Festival Youth Arts Showcase, 7 p.m. Sunday, June 21, \$20 gold seating (includes \$10 tax-deductible donation), \$19 adults, \$5 for children ages 12 and younger.
The Robert Cray Band, 8 p.m. Monday, June 22, \$18-\$27.
Loretta Lynn, 8 p.m. Wednesday,

Baychoir of Ann Arbor.
"We're bringing back some stars that we've had before: The Robert Cray Band, the Smothers Brothers, and Hal Holbrook doing 'Mark Twain Tonight.' He's a legendary performer."

June 24, \$31-\$40. Pre-show Blue Skies Barbecue begins at 5:30 p.m. Wednesday, June 24, \$125 (includes a \$50 tax-deductible donation to the summer festival).

Smothers Brothers, 8 p.m. Thursday, June 25, \$21-\$30.
Koi Simcha, 8 p.m. Friday, June 26, \$16 and \$18.
Hal Holbrook in "Mark Twain Tonight," 8 p.m. Saturday, June 27, \$19-\$28.

Gemini, 2 p.m. Sunday, June 28, \$10, \$5 children ages 12 and younger.
Dave Brubeck, 8 p.m. Monday, June 29, \$16-\$25.

Janis Ian and Ritchie Havens, 8 p.m. Tuesday, June 30, \$11-\$20.
The Salline Fiddlers Philharmonic with Peter Ostrowski and Dean McGraw, 8 p.m. Thursday, July 2, \$9-\$18.

Momix, 8 p.m. Friday, July 3, \$14-\$23. Performance contains partial nudity.
Capitol Steps, 6 p.m. and 8 p.m. Saturday, July 4, \$12-\$21.

Three Men and a Cray, 8 p.m. Tuesday, July 7, \$15 and \$18.
Flying Karamazov Brothers, 8 p.m. Wednesday, July 8, \$11-\$20.

Peter Spaulding Dance Company, 8 p.m. Friday, July 10, \$10-\$19.
The Chemille Sisters, 8 p.m. Saturday, July 11, \$11-\$20.

Hudson's from page E1

Nammon J. Clarke, elevator supervisor from 1949 to 1979, explains how the elevator starters and operators spread goodwill in the city.

Like a fashion, Hudson's changed with the times, and celebrated holidays and key events in the lives of Detroiters. It was a big part of family life. Thomas and Judy Smeyczynski, former and current Hudson's employees, share home movies, and talk about what it was like to shop there, and how they, like lots of metro Detroiters, wouldn't think of beginning their Christmas shopping until after the Hudson's Thanksgiving Day parade when Santa officially arrived.

There's a hilarious story told by Dennis "Machine Gun" Thompson, drummer for the MC5 about Hudson's refusal to carry their album because of that word in their famous song, "Kick out the Jams blank," led to an even better record contract with Atlantic.

After reaching a peak in the

1950s, Hudson's downtown started to decline as their customers began moving to the suburbs.

"I go to cities and get cities envy," said Glaser. "We destroy our history, we want newer, bigger, better, brighter, the new 1999 model. It's planned obsolescence."

The debate over the building's fate between developers who wanted to tear it down, and preservationists with visions of development combining residential, retail and office space began after Hudson's closed in 1983.

Glaser and Boorngian let the viewer decide, presenting each side. You'll meet Larry Marantette, president of the Greater Downtown Partnership, which lobbied for demolition. Jim Turner, president of Preservation Wayne, and Randy Alexander, developer of the Alexander Co., Inc., which renovated a former cold storage facility in Cleveland.

A public hearing was sched-

uled to discuss the Hudson's building but canceled after the city council voted to demolish it.

"It's not the plan but the process that upset people," said Glaser. "There was way too much decided behind closed doors, and this is public money being spent. There were a lot of hidden advantages to it being redeveloped, historic tax credits, it would have helped bring more people downtown. Look at the Fox, they could have easily let that go and made it a parking lot. We need people living downtown to make it a neighborhood."

The filmmakers don't blame Hudson's for what happened — "they weren't the first to leave the city, and stayed and maintained offices downtown even after the store closed in 1983."

In the end, the developers won, and Hudson's fate is certain. "We have nothing, but positive things to say about Hudson's," said Glaser. "We want this film to be a discussion starter. We want peo-

ple to talk about it. This is like a good home cooked meal, there are issues to chew on. It looks good and tastes good, otherwise people would be bored."

As the film closes, you hear Clarke's as the filmmakers take viewers on a tour of the abandoned building. It's almost as if it's haunted.

"The building is really deconstructed," said Glaser. "Everything of value has been removed. The point is falling off the ceiling and walls, you can hear a brittle, crunching sound. No heat and electricity caused the pain to fall off the walls. It's disheartening to walk through Christmanland. A lot of the graphics are still there."

As the camera scans the cafeteria, Glaser said he looks at twisted metal, and can't help but think about all the trays.

"The Hudson's Building" is a follow-up Glaser and Boorngian's Emmy Award-winning documentary of last year's "Borderline: The Story of 8 Mile Road."

Grant from page E1

In her 19-year career, Grant has earned five Grammy awards and sold more than 18 million albums. Her popularity was founded on her strong belief in God, however, as her career went upward the emphasis on Christianity went downward.

"I don't know if this is the way I want the interview to go but I think the human experience tends to be that when someone first discovers the love of God they're doodling crosses everywhere," Grant explained.

"The youth group is their main social activity and Christianity is their main kind of conversation. When you look at your own life experiences, I'm guessing that there was a time when the

love of anything plays out in a very loud way. ... What I've done is aged and that's what everybody does."

Grant said that her crowds are just as enthusiastic.

"What I have discovered on this theater tour is some of the biggest responses I have had is to older songs. That makes me go, 'Wow.' It meant enough to this person to buy a theater-priced ticket in 1988 when they knew I'm touring a new record. They have an emotional investment in this song that's 15 years old. That's a good feeling."

Besides writing songs on an acoustic guitar, Grant has returned to her roots by dodging arenas and booking her shows in

intimate theaters like the Fox Theatre in Detroit. "Last Christmas I did a Christmas tour at The Palace of Auburn Hills. The experience of it, being part of a touring company of 150 people, 11 buses and seven trucks, you've got to balance that with something," Grant explained.

"I've really looked forward to this tour. I think it's really sweet. Sweet's not the right word. I prefer the unpropagated getting to enjoy music. Somebody in the back row can say 'what about doing such and such' song and I can hear them and say it sounds like a great idea or no thanks."

Much like the Fox Theatre, Grant is enjoying this tour

because it allows her to feel the extravagance of the 1920s-1930s. "A lot of the theaters I have played in this tour were built in the '20s. I can really feel the impact of the nation high on the hog with the gold trimming. It's kind of interesting to go back and know that they had no idea of what was going to happen next."

As for Grant, she's unsure about the future.

"You never know what you're going to be sent tomorrow. I've made records for 20 years and it's been really fascinating to see the cycles come and go. I think the most important thing is to be aware of what moves you as a songwriter or as a listener and to be willing to pursue that."

Michael Crawford
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31 Chumbawamba w/Sister Soleil
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