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Observer & Ecrentric



Festival from page C1

Center. Early on, Johnson made three elements priorities — a children's fair on the WSU camcnuarens inir on the WSU cam-pus, a literary arts festival and an Artists Marketplace. As advisor to this year's event, Johnson's clated that the festival

Children's fair

Children's fair
Nearly 60 arts and science.
organizations, including Henry
Ford Museum & Greenfield Village, Pewabic Pottery and Very
Special Arts Michigan, provide a
variety of safari-style activities
for children from hands-on projects to puppet shows at WSUs
Gullen Mail. Children can paint
the Screngeti Plain, make animals masks and insect puppets.
A Grand Arts Procession begins
at 5 p.m. Saturday and Sunday
with young and old alike invited
to don masks and costumes and
take part in the festivities. New take part in the festivities. New this year is the Fabric Action

☑ 'What sets the Detroit Festival apart is the diversity.

Peter Cummings DSO vice chaisman

Artscape — a 4,000-square-foot purformance playscape from New York City. There is also a youth artists market featuring students from Farmington Hills, Bloomfield Hills, Southfield, Pontiac and Clarkston. Garden City dance teacher Michello Orow, and the rest of the Wayne State Dance Lab, will boat workshops 12:30 p.m. Saturday and non Sunday in the Detroit Medical Center performance area. Johnson originally founded the featival to draw the university, Detroit Institute of Arts and other cultural and educational institutions into a campus com-

munity. He approached then WSU president David Adamany who enthusiastically applauded the idea. They set out to "develop a festival that's second to none." Today, the festival spellights not only Wayne State University and the Detroit Institute of Arts, but Center for Creative Studies, the Detroit Historical Museum, Detroit Science Center, Charles H. Wright Museum of African American History, Detroit Public Library, The Heritage Museum, International Institute, the Detroit Symphony Orchestra and the Scarab Club which hosts its first juried sculpture exhibit

tion, "Off the Wall." Internation-

tion, "Off the Wall." Internationally known artist and sculptor Jean Jacques Porret juried the show and will talk about the navard-winning pieces during a ritists reception 6-10 p.m. Saturday at the historic club behind the Detroit Institute of Arts.

By no means a Detroit-only indicence, the, festival attracts visitors from the surrounding suburbs. Lest year's event drew a crawd of more than 260,000. Event coordinators expect that number to rise as the 1998 festival has been expanded to cover more than 20 blocks. Seven performance stages, five of them outdoors, host a variety of international performers.

Beginning 3 p.m. Sunday on the Charles H. Wright Museum of African American History stage, the Hastings Street Revue cereates the spirit of Detroit's legendary Hastings Street with a 1940s blues revue.

Violinist from page C1

recently for Sony.

Bell was reached in Toronto where he is attending the premicro of The Red Violia at the Toronto Film Festival. Bell was tack of manuscripts from combession consultant and performs the music of John Corigliano or the soundtrack to the Francois Gerard film. Gerard directed the acclaimed "Thirty-two Short Films About Glean Gould."

Edicomposes his own cadenascers that they sent me. It may be cause a lot is not the more and the sound through because a lot is not the sound to the control of the composes his own cadenascers that he was and enjoys compositur. "I don't fancy myself as a comcomer source of the composes his own cadenascers that he was and enjoys compositur. I'd don't fancy myself as a comcomer yet. Every time I've done it, I've laved it."

Film State of the played and I'm as guilty as anyone. Bell said. "I have a myself was anyone." Bell so mest reom to time to weed through because a lot is not the composition of the played and I'm as guilty as anyone. Bell said. "I have a myself was anyone." Bell so mest reom the time to weed through because a lot is not the composition of the played and I'm as guilty as anyone. Bell said. "I have a myself was anyone." Bell said. "I have a myself was anyone." Bell so mest remember to the played and I'm as guilty as anyone. Bell said. "I have a myself was anyone." Bell so mest remember to the played and I'm as guilty as anyone. Bell said. "I have a myself was anyone." Bell so mest anyone. Bell said. "I have a myself was anyone." Bell so mest anyone. Bell said. "I have a myself was anyone." Bell so mest anyone. Bell s

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Comedian
Marvin Welch
Invites you to
enjoy the
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don't get recognition, it's hard to get played and I'm as guilty as anyone." Bell said. "I have a stack of manuscripts from composers that they sent me. It takes so much time to weed through because a lot is not good."

Bell composes his own cadenass and enjoys composing.

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music was transcribed especially for the violin. Bell's approach to Gershwin is typical of his gener-al view of music

Gerahwin is typical of his general view of music.

"Gerahwin obviously is appreciated by so many people," he said. "Thero's not any category you can put him in. It's a shame we have to label everything so exactly. The term crossover is additated to me, such as the idea that my playing Gerahwin is crossing over. Gerahwin is its own thing, part pop, jazz, classical. "Porgy and Beas' is a great classical opera and then it isn't. He's one of the greatest composers of all time."

Bell's two current recording

Posers of all time."

Bell's two current recording projects show his musical eclectiprojects show me manned concism. He will record major con-

certos by Sibelius and Goldmark with the Los Angles Philharmonic and he recently completed a project with bass player/composer Edgar Meyer, whom Bell has known since college.

"He wrote all the music and there's a lot of bluegrass and we play with bluegrass performers like Sam Bush and Mike Marshall. I learned a lot," he said.

In Detroit, Bell will demonstrate his ability to make the familiar new.

strate his noility to make the familiar new. "Mondelissohn, I consider to be one of the greatest violin concer-tos, maybe in some ways the greatest ... It's often referred to as 'the perfect concerto," he said. Bell said the important thing is to make it fresh and honest.

Conversations from page C1

As a mother in search of answers, Brown has attended conferences where she's heard that if a child doesn't speak by the age of six, then they might never talk.

She doesn't believe it.

After all, her sen is admirable.

After all, her son is adamantly clear when he spells out, "I a-f-r-a-i-d" to describe his feelings.

a-i-d' to describe his feelinger.
And Ross was adamantly clear
when he asked his mother to
speak to his classmates after how was riduelled by another student
at a school rally.
'Ho asked me to talk to them,
to explain his condition to
them,' said Brown. 'Ile understands everything.'
A good communicator can rec-

A good communicator can rec-ognize traits of another good

This past summer, Brown's two sons began yet another ther-apy program. But this one was decidedly different. The class-

room was atop a horse.

In fact, horseback riding is considered therapeutic for autistic children who have a difficult time sitting still.

"They connect with the horses," said Brown, "There's a special bond there."

cial bond there."

She watched as her sons sat
"atop their horses. Neither taking. Yet each communicating in
their own way, Just like typical
brothers.
"We're going to make their
lives and our lives as happy as
we can make them."
The trial begins anew each

The trial begins anew each

You can reach O&E Arts Writ-er Frank Provenzano at (248) 901-2557, 805 E. Maple Road, Birmingham 48009. Or send an e-mail to: fprovenzano@ oc. homecomm

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