

Greenfield from page E1

to their stories at Greenfield Village during the summer.

After seeing Talbot's enlightening monologue, visitors can tour Ford's birthplace where he lived and dreamed until leaving for the city at age 16. Drift back to the folk era with the guitar and fiddle music of the Jim Perkins Duo of Farmington Hills. The festival delivers history every step of the way as it has for the last 70 years.

"If they've never been here since middle school, they think it's a neat place but never get around to visiting," said Daniel Kirk, program developer, special events. "There's so much to do from games and bands to hearing history. If you just come to see the performances to fill up the day, you'll never see the same thing twice."

Period games on the Village Green bring back memories of the fun kids and adults used to have on scorching summer days before computers and the Internet were all the rage. Roll a wooden hoop or walk on wooden stilts for a trip back to a time when plastic action figures were but a dream in an inventor's eye.

"It's fun because these kids are used to Nintendo and they have a ball spinning tops. Costumed presenters help with the games," Kirk said.

Dramatic presentations, hands-on activities and entertainment treat visitors to a different theme every month from vintage vehicles to colonial life and the emancipation as they "Live the American Dream." Fireworks and "Salute to American Concerts" with the Detroit Symphony Orchestra ring in the Fourth of July.

A pair of oxen, a 1950s Buick and a Dixieland band playing on a horse-drawn wagon will add to the festivities in a daily parade at 1 p.m.

Car-lovers' heaven

From all over the Midwest and upstate New York, private owners of production automobiles from the 1933 to 1969 bring their wheels to the Motor Muster June 18-20. A special display of Packards honors the 100th anniversary of the Packard Motor Car Co.

"It's a lot of fun from the Tin Can Tourists with their motorhomes and trailers to vintage motorcycles, trucks and bicycles," Kirk said. "People enjoy talking to the participants too."

18th century life

The Colonial Life Festival, June 26-27, features 20 military re-enactment units. Peek inside a tent to learn what life was like for the soldiers back then or

An 18th century fashion show features the popular look of the day including pockets that were tied on.

learn to write with a quill pen. Smell the aroma of food cooking over an open hearth at the Daggett House.

Listen to five Michigan fife and drum corps including the Plymouth Fife and Drum. Each play a concert later in the day.

"There'll be canons booming which always gets people's attention and a mock battle between American and British troops, and a mass parade out of the village at the end of the day," Kirk said. "It's a very colorful event with the uniforms, flags and music going on."

An 18th century fashion show features the popular look of the day including pockets that were tied on. Try on colonial clothes or learn the steps of English Country Dancing.

"What you were really told a lot about your station in life," Kirk said.

American dream

The Celebration of Emancipation Aug. 7-8 deals with three centuries of African-American history. See when freedom was just a dream for African-American slaves. Listen in on the private conversation between a house servant and mistress of the house as actors such as Gena Johnson, a Bloomfield Hills resident, present a 15-minute play.

Visit a Civil War encampment of the Detroit based Company B, 102nd U.S. Colored Troops Company. Some of the participants are direct descendants of the troops.

Company B and the ninth and 10th U.S. Cavalry Buffalo Soldiers, given the name as a sign of respect by their Native American adversaries following the Civil War, will be located near the Logan County Courthouse. Listen to jazz pianist/singer Alma Smith and her trio perform at 2 p.m. and 3 p.m. at the Town Hall.

If the temperatures soar during the dog days of summer, visitors can cool down inside the Henry Ford Museum. An all-new air quality control system, including air conditioning, began cooling the more than 10 million square feet of air space June 2.

"We do have American history here every day," said program developer Jim Johnson. "We'll look at the contributions from African Americans — music, art, food that sort of defines who we are today."

CLARIFICATION

In a June 3 Entertainment story about "How to Succeed in Business Without Really Trying,"

it should have identified the director as Edgar A. Guest III.

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EMU has 'Fantastick' production

Eastern Michigan University presents "The Fantasticks," 8 p.m. Thursday-Saturday, June 10-12, at the Spaulding Theatre on Eastern Michigan University's campus, Ypsilanti. Tickets are \$7 Thursday, \$12 Friday-Saturday, \$10 Sunday, \$2 discount for tickets purchased more than 20 minutes in advance, call (734) 487-1223.

BY BOB WEINEL SPECIAL WRITER

Two professional actors, and Eastern Michigan University alumni, Dennis Cockrum (1977) and Mike McCafferty (1993) return to campus as guest artists in a subtle and luminous production of "The Fantasticks."

The venerable little musical about the mystery of love by Tom Jones and Harvey Schmidt is part of a continuing celebration by EMU of its 150 anniversary. Cockrum, a Plymouth High School graduate, and McCafferty have appeared in a variety of roles for film, TV and the stage.

Their experience was evident in the sparkle and style they bring to the roles bumbling

fathers (Bellomy and Hucklebee). Unknown to their daughter and son, the two conspire to arrange the marriage of their children — who have fallen hopelessly in love. Similarly, the two young lovers hide their affection for each other from their bickering fathers. Cockrum and McCafferty reveal the logic of their ways in a nifty song and dance number "Never Say No" as they sing, "Dogs got to bark, mules got to bray, children must have their own way, the minute you say no!"

"The Fantasticks" while simple in style is very theatrical. A mute, played effectively by Charles Ganchore, sprinkles a little magic dust, in handy with the appropriate prop, or erects a wall with a broom handle (to keep the kids apart) as needed throughout the evening.

Ahmed Muslimani, as Henry the old Shakespearean actor ("Remember me in light") and Kevin Meek, as Mortimer his Indian companion, who specializes in dying, provide plenty of comic relief.

Brandon Burns, as Luisa, and Tyson Navarro, as Matt, are perfectly cast as starry-eyed lovers — awash in the idealism of perfect love, but not understanding or ready for the pitfalls and reality of life.

Burns' expressive face and effervescent personality hardly needs words or music to show Luisa's feelings.

Navarro presents us with a bewildered, callow and beardless Matt, not sure of how he is going to handle a situation, but you just know he has the inner strength to see it through. Both were in good voice, especially during "Soon It's Gonna Rain" and the heart-stopping "Love, You Are Love." The glue holding the production together is Sean Sanford in the role of El Gallo. While not as flamboyant as other, El Gallo, Sanford's engaging personality is perfect as the narrator/storyteller. When he takes off his hat, smiles and sings, "Try to Remember" you suspect this is going to be a good one as you are whisked away to a time, perhaps not long ago, when it was

September, and you were a young and callow fellow.

Forget what you know today. Try to remember when you were as innocent as the young lovers on stage. After they split up, experience heartbreak, and get together again, their whispered, "I missed you" is a magic moment. The quietness of the theater is deafening, except for the clearing of throats. Yes, we have all experienced that moment in one form or another. The feeling is affirmed with El Gallo's reprise of "Try to Remember" as he sings, "Deep in December, it's nice to remember, without a hurt, the heart is hollow."

Director/Choreographer Ken Stevens and crew have fashioned a most poignant production. And the music is splendid by Musical Director and pianist Edward Wyman and Amy Lee on harp.

"The Fantasticks" has been running continuously on Broadway for nearly 40 years, because of its timeless story of boy meets girl, youth and innocence. Expect it to be performed well into the next millennium (3000, that is).

Emmy award surprises, amazes us

BACKSTAGE PASS



ANN DELISI

Here's a warning. I'm about to get all emotional on you. How many televised awards shows have you seen in which the recipients gush about how overwhelmed they are with surprise, delight, and thanks ... they can't even stammer out their scripted ad-libs?

Although we've never really sure whether the acceptance speech is heartfelt or Hollywood, we usually go along on the ride of enthusiasm. There's some degree of collateral joy in watching someone else experience the thrill of achievement, even if we don't know them personally.

Imagine how I felt the evening of May 22, when Detroit Public TV's "Backstage Pass" series was awarded a Michigan Emmy for best cultural affairs program in the National Association of Television Arts and Sciences annual award ceremony.

I've always been grateful for the opportunity to host the show because it indulges my passion for the arts, and I know how competitive television can be. Now the same folks who selected me and made me feel welcome were on stage. I've watched their energy and commitment to producing a fresh and entertaining program each week, and it was their moment in the spotlight.

There was Jay Nelson at the podium,

thanking others for their contributions to the show, although he, as creator and executive producer, is the person most responsible for bringing a weekly arts series to Detroit television. Statuettes were awarded to producers Mark Nathanson, Jimmy Rhoades and Katherine Weider. Mark, an original producer of the series, has collected a few Emmys over the years for a variety of productions. It's evident that none have been sweeter than this one.

It was the first Emmy for Katherine, who became co-producer last year when Jimmy Rhoades left for Los Angeles to pursue entertainment industry opportunities. Given the long hours she works on the show, I would think that a few moments of self-congratulatory bliss were only appropriate. Katherine was full of joy, but resistant to flattery.

"It's the artists who contribute their talents each week who are most responsible for the success of 'Backstage Pass.' Many have never received such broad television exposure, and I appreciate that they trust us to preserve the quality and integrity of their work in an unfamiliar but powerful medium," she says.

While the Emmy award honors the production quality of the show, there's no chance that the production team is about to "go Hollywood."

"The mission of 'Backstage Pass' has also been more than just to produce a good TV show. We want our viewing audience to be enticed enough by the performances and visual arts we present to support the

diverse talent and cultural events the Detroit area offers," Nelson said.

Maybe you've heard that television, at least at the network level, is full of egomaniacs. What I witnessed on Emmy night was a spirit of commitment, pride and even humility. Producers aren't actors. They don't have agents. They're generally not coaxed on what to say at awards ceremonies. Even as they're grabbing the statuette, the good ones are wondering how they can make the next show better.

It was after midnight when we called Jimmy Rhoades in L.A. to let him know that his work on "Backstage Pass" had earned him an Emmy. Jimmy is by nature so comically upbeat that you have a tendency to want to, speaking figuratively, tether him down. He was at least as excited for his friends that work on the show as he was for himself. What's this world coming to when you place a call to Hollywood and you get humility and sincerity?

When we returned to Channel 56 on Monday we'd had an e-mail message from Jimmy. Was "Mr. Hollywood" finally ready to gush about his achievement?

On our monitors was a photo of his ultra-cute, month-old daughter Lucy, and ramblings that were deeply rooted in parental pride. Jimmy, you're a winner in many ways.

I'm going to grab a tissue, compose myself, and start getting ready for the next new edition of "Backstage Pass," airing, appropriately, on Father's Day, at 7:30 p.m. Sunday, June 20, on Detroit Public TV.

Irish from page E1

sound like they always played together. They play five totally different instruments, and were taught different styles."

In competition, the group will play for seven minutes. "The good news is they have seven minutes to play what they want

to play. The bad news is they have seven minutes to play."

They can harmonize or improvise, as long as at least two musicians are playing together at one time. "You have to have good knowledge of the music,"

said Mick Gavin, Sean's father and a musician. "Timing is important."

Music is "like an addiction," Sean said. "I grew up with it. I love it. It's so much fun to play. We hope 150 or 200 people come to our concert. We're gonna do a bunch of sets."

Gavin has been taking his son to music jam festivals since he was 5. Sean showed an early aptitude for music, and wasn't

afraid to join the musicians on stage. At first he played the bodhran, an Irish drum.

"I think the kids have a great chance in the competition," Gavin said about his son and the other young musicians. "To boost their confidence we've been encouraging them to do more playing for the public. We had them do a set at a wedding. People loved them. I'm doing myself out of a job. It builds up their self-esteem. People love to see the kids play."

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